

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

Vol. XLVIII., No. 1,336.

NEW YORK: SATURDAY, AUGUST 30, 1902.

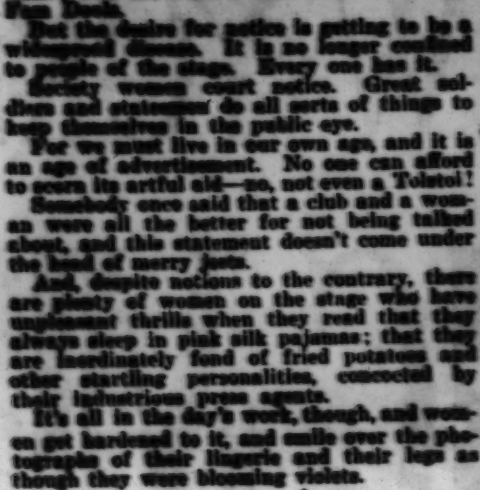
PRICE TEN CENTS.



Photo by Louisy, Philadelphia.

JOHN J. FARRELL.

M.A.'s and the Ph.D.'s that would be simple LIEBLER AND COMPANY ANNOUNCEMENTS.



and under the direction of Harry Sykes.

VIEWER OF BIRDS' EYE AVIATION

TEN DODDER-BONE PLAT.
 The above is a copy of the original plat, in which

THE BUREAU OF THE ARMY

1. It takes an adult 100 to 150 days to grow from embryo, but less than the American kestrel. Most falcons are subject to the same 100-day period to the stage of egg prior to the production.

ENCAGEMENT

John F. Wither and Dorothy Norton, Mr. Norton's wife, from their home.

TRUCKS, BUSES, TRAILERS

[illegible]

A BEAST'S ATTRACTANT

THE

THE BATTLE-BOSS PLAY

1. It takes an adult 100 to 150 days to grow from embryo, but less than the American kestrel. Most falcons are subject to the same 100-day period to the stage of egg prior to the production.

SAN FRANCISCO

MILWAUKEE[illegible]

CLAUDE L. N. NORRIS

PITTSBURGH.**KANSAS CITY.**[illegible]**PROVIDENCE.**

DETROIT.

SEATTLE

The **Yule** Life opened the season at the **Third Avenue** and played to good business during the week. It was also the first week of the co.'s season. The house from the season of 1904-05 was the best house and the best troupe when they go on the road. **F. W. Sever** Oakes as **Dan O'Rourke**, **Maxine Mitchell** as **Moll**, **George Hernandez** as **Judas Morley**, **Gertrude Harrison** as **Helena Morley**, and **Arthur Lane** as **Mac**. **Friday** George special matinee. Other specialties were **Maxine Mitchell**, **Arthur Lane**, and **Charles Harrison**. Officers of the co. are **Anna Dodge**, **Edmund Abbey**, **Charles Natch**, and **Wallace Foster**. The **Wednesday** man, **St. Paul**, **Richards** and **Pringle**. **Wednesday** 25-26.

The **Grand Opera House** will reopen with the **Polaris** specialties on Dec. 26, for a return engagement of one week ending Dec. 31.

The new **Madison Theatre** was opened 25 to a gathering house. **Frank Morrison** and **M. S. Barnett** are the managers. It is the intention of the management to use the theatre solely for legitimate and musical comedies.

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[illegible]

COLUMBUS.

Dr. Jagell and Mr. Hays was the bill presented by the stock co. at Canterbury Park 11-24. George Ober appeared in the title-role and evoked remarkable ability in the interpretation of the greatly different and very difficult characters. Kate Blanche did the best work among the feminine roles and was liberally rewarded for her clever comedy by hearty laughs and applause. The Gabriel Circus of Frederick

the fight back at Washington, D.C., is given the top priority in the line of resistance. The anti-slavery people prepared to launch identical petitions in the city, that called forth a population from



LONDON.

(Special Correspondence of The Mirror.)

Tree will play Bonelli, Brandon Thomas, Papa; Constantine Collier, Emma, and Robert Baker. David Bond. Tree finished his season

city came as a surprise to most persons, who imagined that Copolla was content with his interests at the Forts Saint-Martin. The directness of the Odion, however, is a task that is not exempt any one, and Copolla is by no means only applicant. Among his rivals are Antoine and Fovel, both of whom are at present the managers. Antoine conducts the theatre that bears his name, and Fovel, of the house of the Odion, of the Versailles. The presence of the Odion is Glady, who is said to be in favor with the Government. There is no doubt to be no chance of his obtaining a renewal of his treasury even should he desire it. Government, it reports are to be believed, considers that under the Glady regime the Odion of the Odion has not been sufficiently up to the mark. That is to say, Glady has put on too many plays of a frothy nature. And in this con-

bankruptcy court, must raise the price of the securities. Then we have now succeeded in

SCENIC ARTIST
J. P. DAVIS, 111 Lexington St., Lexington, Mass.

city came as a surprise to most persons, who imagined that Coquelin was content with his interests at the Porte Saint-Martin. The direction of the Odéon, however, is a task that would tempt any one, and Coquelin is by no means the only applicant. Among his rivals are Antoine and Forst, both of whom are at present theatre managers. Antoine conducts the theatre that bears his name. Forst, the husband of Mme. Coquelin, is manager of the Bouffes. The present director of the Odéon is Guitelly, who is said to be in disfavor with the Government. There is understood to be no chance of his obtaining a renewal of his tenancy even should he desire it. The Government, it reports are to be believed, considers that under the Guitelly regime the dignity of the Odéon has not been sufficiently upheld. That is to say, Guitelly has put on too many plays of a frothy nature. And in this connection

of note had its municipal dowry. Another reason was that almost every private box was the property of some noble family, who contributed a regular yearly sum to the theatre. Besides which, every one who entered the box had to pay the price before entering it; and this sum was still low, as they were in the theatre manager was able to fix that entrance fee at a scale lower than would have been possible in England and other places under different circumstances. Affairs are different now. Theatres are no longer subsidised and artists ask much more than they used to do, for they know that if their terms were refused here they could get double in England and America. No more subsidies, therefore, and more pretensions of the artists, even if not first-class. Managers, to keep out of the bankruptcy court, must raise the price of the entrances. Thus we have now frequently to pay

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MONEY TALKS. A phenomenal week in Trenton, with big receipts—3 Chances and 3 Vandeville parks—and the receipts at the Taylor Opera House last week were

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The Northern Pacific Railway Company publishes a circular in which is given the places on the line of the company's railroad having theatres, together with the names of their managers, the seating capacity, size of stage, methods of lighting and heating, paper required, names of the bill postmen, hotels and restaurants, transfer companies, distances from depot to theatre, and the usual prices of admission charged. Seventy-eight towns and cities are mentioned in the list.

HER MARRIAGE VOW.

Vance and Sullivan's production of Her Marriage Vow, the new melodrama by Owen Davis, met with the enthusiastic favor of very large audiences at the Academy, Buffalo, last week. The newspaper reviews were also very favorable to the play and cast and the melodrama seems assured of a prosperous season.

\$\$\$ ROWLAND & CLIFFORD

HIT THE BULL'S EYE AT THE ALHAMBRA THEATRE, CHICAGO, AUG. 17. \$\$\$

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"Over Niagara Falls" is one of the best plays I have ever seen, and the scenic effects are certainly excellent."
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CRACKER JACKS: Brooklyn, N. Y., Sept. 1-8, New York City.
DANCEY PARK: Boston, Mass., Aug. 25-28.
DUNN'S VAUDEVILLE STARS: Pottsville, Pa., Aug. 25-28.
DU PONT'S ALL STAR VAUDEVILLE: South Haven, Mich., Aug. 25-27, Grand Haven 28, Chicago 29, Alton 30.
GAY NEW YORKERS: Andrews and Sumner; Harry Jackson, mgr.; Harry de Grace, Md., Aug. 24, Annapolis 25, Frederick 26, Hanover, Pa., 27, York 28.
HATCHERS: FRANK BURLINGAME: Newport News, Va., Aug. 25-28.
IRVIN'S MAJESTIC BURLINGAME: Louisville, Ky., Aug. 25-28, Richmond, Va., Sept. 1-4, Baltimore 5, Philadelphia 6, Pittsburgh 7, New York City 8, Grand Rapids 9, Cleveland 10, Cincinnati 11, St. Louis 12, Chicago 13, Detroit 14, Milwaukee 15, St. Paul 16, Minneapolis 17, Kansas City 18, Omaha 19, St. Joseph 20, Des Moines 21, Omaha 22, St. Paul 23, Minneapolis 24, Kansas City 25, Omaha 26, St. Joseph 27, Des Moines 28, Omaha 29, St. Paul 30, Minneapolis 31, Kansas City 32, Omaha 33, St. Joseph 34, Des Moines 35, Omaha 36, St. Paul 37, Minneapolis 38, Kansas City 39, Omaha 40, St. Joseph 41, Des Moines 42, Omaha 43, St. Paul 44, Minneapolis 45, Kansas City 46, Omaha 47, St. Joseph 48, Des Moines 49, Omaha 50, St. Paul 51, Minneapolis 52, Kansas City 53, Omaha 54, St. Joseph 55, Des Moines 56, Omaha 57, St. Paul 58, Minneapolis 59, Kansas City 60, Omaha 61, St. Joseph 62, Des Moines 63, Omaha 64, St. Paul 65, Minneapolis 66, Kansas City 67, Omaha 68, St. Joseph 69, Des Moines 70, Omaha 71, 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TELEGRAPHIC NEWS

CHICAGO.

Season Begins in Earnest—Lazare Preparations—Wizard of Oz Role Made Mysterious.
(Special to The Mirror.)

CHICAGO, Aug. 28.

There is an impression hereabouts that the local weather man has a working interest in the theatres. At least he appears to be playing into their hands by providing a lovely and cool brand of summer weather that makes an orchestra seat inviting. There are those of the downtown theatres now open, and they turn people away nightly. The business at the Grand Opera House, with *The Wizard of Oz*, is phenomenal. Last Monday evening there was \$14,000.25 in the house and the week topped \$13,000. Mabel Barrison has been succeeded by Grace Kimball, a beautiful and very clever girl, and last night Bobby Gaylor succeeded John Slavin in the title-role, changing it from German to Irish and scoring a big hit. *The Wizard* can see but four weeks more, as Otis Skinner is underlined for his big production of *Lazare*.

Mr. Skinner, by the way, will produce *Lazare* first at Green Bay, Wis., where the strongest scenes of the story are laid, and will play it two weeks to prepare it for its Chicago debut. Of course, Mr. Skinner will be the *Lazare*, and his wife, Maud Durbin Skinner, will be cast for *Bele*.

Three more of the downtown theatres will open within the week. Next Saturday evening McVicker's will present *Foxy Grandpa* with a cast headed by Joseph Hart and Carrie De Mar, and *The Sleeping Beauty* and the *Beast* will open the season of the Illinois on the same evening. Next Monday night *Power* will open with Amelia Bingham's company in *The Modern Magdalen*. This means that every house in town will be open by Sept. 1.

Otis Skinner has just engaged H. A. Weaver, Jr., for the important heavy part in *Lazare*, and he arrived here to-day to join in the rehearsals, which have begun at the Grand.

The run of *The Star* at the Deane's has come to an end on Sept. 23, at the end of its seventeenth week, with a record of 138 performances, the first two of which were given in Milwaukee. It will at once go on a long road tour and the regular stock season of the house will open Sept. 14 with the first production of Otis Skinner's new play, *The Harbinger*.

At the Studebaker King Dodo has made the record of the house for three weeks and has three weeks more to run before we hear *The Prince of Fies*.

Grand Duke Boris, of France, a cousin of the czar, was here last week and, after a visit to the Grand, he took Grace Kimball and a few of *The Wizard of Oz* chorus ladies out to supper.

At the Alhambra yesterday *A Little Outcast* followed *Over Niagara Falls*. Anne Blanche and Joseph Callahan head the cast. Her Marriage Vow is underlined.

Walter Jones recently brought a valuable dog here from New York City and lost it within four days after his arrival. He called upon me to get a letter from the local poundmaster, who is a good fellow. Walter took the letter out to the pound, and while he did not find his own dog he got one equally good.

Katie Bennett, a great West Side favorite, followed *A Little Outcast* at the Academy of Music yesterday, presenting her new play, *From East to West*—a title which speaks to everybody except the Broadway actor. Dore Davidson heads her support.

The indefatigable A. Tamm Worm is here to prepare for the tour of Elizabeth Kennedy in *Capitola Julia*, and he is presenting all of his friends with souvenir copies of the book.

The *Convent's Daughter* is the bill at the Bijou this week and *Over Niagara Falls* is underlined.

Mr. Halbert, the critic of *The Evening Post*, appropriately terms Fred Stone, of Montgomery and Stone, originator of *The Scrooge* in *The Wizard of Oz*, "the seemingly benevolent comedian-pantomime-dancer-contralto." *The Wizard*, by the way, has passed its sixteenth performance.

At the Columbia yesterday the stock company followed *The Still Alarm* with *The Ring* and next week *Blue Jeans* will be revived.

At Mason Park to-night the John E. Young Opera company substituted *Hip Van Winkle* for *Oliver*.

Howard and Doyle will close their theatre on Sept. 1, reopening it Sept. 14. The house will be enlarged and redecorated. The theatre has been very successful and was kept open all summer.

Lincoln J. Carter's Criterion Theatre is breaking all records this season. *Over Niagara Falls* is the bill there this week.

Over one hundred carpenters and decorators are working on the new Orpheum Music Hall in order to have it ready for the October opening. The price will range from \$1.50 to 25 cents.

Rene Melville in *Sis Hopkins* is the attraction this week at the Grand Northern, and next Sunday Yon Yonson will follow.

Captain Anson went out to learn the game of golf the other day. They told his ball up for him, handed him the driver and told him to go ahead. He asked the caddy percha and dropped his club and ran to first base.

Marguerite Fish (Baby Benson) is making a great hit in the London halls with a sketch based upon Weber and Fields' "Japanese Cherry Blossom." Her husband, Charlie Warren, an old Chicago boy, writes me that she is cleverly assisted by their little son, Charles Dexter Warren, who was born in Chicago and named for Tony Dexter, the old clown.

"BUT" HALL.

BOSTON.

The Week's Offerings—Stair and Wilbur Lease Music Hall—Interesting Observations.

(Special to The Mirror.)

BOSTON, Aug. 28.

One more house will fall into line at the end of this week, when the Boston will reopen for its second year at popular prices under the most favorable of auspices. The attraction will be Sergeant James, that will be presented by Kirke La Shelle's company. The other leading houses in the city will fall into line next week, and the season will then be in full swing.

The most interesting change of bill to-night was at Music Hall, where the Castle Square stock company began the final week of its stay downtown before returning to its home theatre. The bill was *Pymalion* and *Galatea*

that served as another instance of the remarkable versatility of Mary Hall. This young woman came here at the opening of the summer, entirely unknown of and without the slightest flourish of trumpet. It only took a few days for her work to be noted about town, and now some people go so far as to say that no such leading woman has been seen in a Boston stock company since the days of Annie Clarke and Mrs. Barry. However, another enormous popular favorite will return next week when Lillian Lawrence returns.

Corn Payton has certainly started well upon his tenure of the Park and with his stock company has no reason to complain about his reception. It was a surprise to Bostonians to hear such a facile speaker before the curtain, and Mr. Payton has gained popularity here already. He has a well-balanced stock company and the performance of *Friends*, to-day, following that of *The Gilded Fool* last week, gives an indication that an interesting programme, at popular prices, will be presented.

The stock company at the Bowdoin Square made its bow to-day in *Through the Branches*. Zella Tilbury, the new leading woman, has not yet arrived from Europe, but there was no lack of a leader, as Charlotte Hunt, the clever daughter of Jay Hunt, is already a pronounced favorite at this house, and she had a hearty welcome to-day. This organization is also well balanced, very few changes having been made from last season's company.

Barney Gilmore, in *Kilnapped* in New York, was a strong attraction at the Grand Opera House last season and he had an enthusiastic reception there this evening. The *Prince of Fies* enjoyed a splendid week, and Mary Hampton, the star, divided honors with two of the most versatile children ever seen on the Boston stage. It was a decided relief from the ordinary impact phenomenon to see such spontaneous work as that done by Joe Stanley and Violet Holliday.

The *Prince of Fies* has entered upon its final four weeks at the Tremont, business continuing as large as ever. John W. Ransome, who has played the pseudo-prince thus far and has been a prime favorite, has retired from the cast and in his place Sam Edwards appeared to-night. Both Peckle and Ivar Anderson also have left in order to replace King Dodo, and in their place Anna Lichter and Harold Blake made their debut. The three new comers were splendidly received this evening.

By all odds the chief theatrical event of the past week was the announcement that Stair and Wilbur had secured control of Boston Music Hall, and that it would be converted into a popular price house, devoted to comedians, beginning Sept. 1. Ever since the Columbia changed its policy to musical spectacles and long intermissions, and the Bowdoin Square introduced a stock company, there have been many popular price attractions barred out of Boston for lack of a theatre. Stair and Wilbur were to have the new Music Hall when it was completed, but this was not enough, and there was some talk of their building a new theatre, but experts put little faith in this when there were so many houses already in town. The outcome proved that they were right, for Stair and Wilbur will not build, but will add Music Hall to their circuit.

The first attraction will be Fisher and Carroll in *That's All*. The price will be popular and daily matinees given. This change will make no difference with the Music Hall, but the contractors will not complete the new house before the last of October, and it cannot be opened before November. C. H. Smith will be the resident manager of both houses. Mr. Stair was in town last week to see how the work on the Music Hall was getting along.

Mario George was one of the best known passengers to arrive on the *New England* last week, and she gave the reporters who met her the best at the pier a graphic account of the coronation. Gertrude Quillen and William Norris also came on the boat as well as a double quartette for the *Supper* company. With these passengers the regular concert on ship-board was made decidedly attractive.

Charles Milward also came on the *New England* and will open in the Ambassador. Ward and Yoken are now conducting their rehearsals of *The Head Waiters* at the Castle Square, and will begin their season at the Chelsea Academy of Music Sept. 1.

Elena Floyd, who has been at her home in Dorchester for a vacation, has gone to New York for the rehearsals of *The Princess Chic*, in which she is to play *Estelle*.

During the summer vacation a new drop curtain has been painted for the Castle Square. It is an adaptation of "Leaving the Masked Ball," by Raimondo Madron. The press agent says that the work was by Raimondo Madron Pinz. If that is true the Pinz family must be a large one.

John Grievs will be the manager of the Grand that will reopen Sept. 1, and will probably be devoted to light musical pieces and burlesques.

Mario Weinwright and her daughter are at Nahant for the rest of the summer.

Edward J. Morgan, who has been spending several weeks at Hull, has been enthusiastic as a yachtsman.

Eva Taylor has been at her cottage at Winthrop during the summer, but has left for Pittsburg, where she is to be the leading woman of the Grand Opera House stock company.

Horace Lewis will open his starring tour in *A Poor Relation*, at Tyrone, Penn., Sept. 5, and will go to the Pacific Coast before he returns to his home in Boston. His son, Walter, will play the Indian in *Lazare* with Otis Skinner.

T. B. Lothian, of the Colonial, has returned to town for the season after a vacation spent at the White Mountains. He has usually been at Marblehead, but this summer he is enthusiastic about the attractions of Maplewood.

George T. Richardson, the dramatic critic of "The Traveler," has made a play out of *The Heavenly Twins* that will be produced under the management of Charles F. Atkinson this season.

The performance of *The Prince of Fies* at the Tremont to-night was the one hundredth, and appropriate souvenirs, recalling the "stein song," were presented by the management.

Louis Brown, manager of the Studebaker in Chicago, received a warm welcome from the Boston friends upon whom he called. He came to town to see about some of the Henry W. Savage productions that are to play at his home. He is especially popular here from his visits as manager of Burton Holmes, the lecturer. He was one of the guests at the big theatrical luncheon at Point Shirley.

Frances King, sister of Blanche King and daughter of James King, the old-time favorite at the Museum Stock company, will be the new leading woman with Andrew Mack, who

comes to the Museum as the second attraction of the season. The new leading man will be H. B. Northrup, who made many friends when he was here with Mary Manning. George B. Mack has been engaged to play for comedy characters.

On account of the illness of A. H. Chamberlain it is thought that the Columbia will not reopen before October, when *The Defender* will return. JAY BARON.

PHILADELPHIA.

New Plays, New Companies and a New Theatre—Grand Opera House Leased.
(Special to The Mirror.)

PHILADELPHIA, Aug. 28.

The pleasant and cool weather proved an important factor in amusements during the past week and the openings attracted crowded houses.

The regular season of the Park Theatre was inaugurated Aug. 28 with *Yale and Ellie*, *The Evil Eye*. The Phoebe troupe of sixteen young English girls, a female military band, the *Arcturion* Four, Armstrong's Electric Ballet were the special features, and the production showed marked improvement over former years. It is one of large patronage for the rest of the week. Bertha O'Leigh in *A Colonial Girl* follows on Sept. 1.

The Standard Theatre, with Darcy and Spock's new stock organization, opened its season Aug. 28 with an interesting production, *Homer Thy Father*, an English melodrama. The company includes Mattie Chase, Paul Burns, Francis Granger, Warren F. Hill, Ella Fontanabene, Mr. Barrett, Mr. Chanoway and Mr. Terry. The play was well staged and received with favor by large audiences. The *Power of Love* Sept. 1.

The People's Theatre inaugurated its season Aug. 28 with *Devil's Island*. The melodrama was fairly presented and enjoyed good patronage. *Human Hearts* Sept. 1.

The *Girl of My Heart*, an English melodrama, moved its first American production at Phipps's Theatre this afternoon to a crowded house. The story of the play tells of the adventures of a seafaring young fellow who is in love with a good woman, but is forced to leave sweetheart and home through the machinations of a villain who is himself in love with the girl, notwithstanding that he is already married to another, whom he has treated brutally. He succeeds so well in his vile plots that the sweetheart of the sufferer consents to marry him, not knowing, of course, of his previous marriage. Mattie becomes more and more complicated as the action proceeds and the hero is well nigh overwhelmed. The villain is finally shown in his true light, however, and in a startling climax is killed while trying to murder the hero. Louis Lane Hall, Fanny Roberts and Jessie Ellison deserve special mention. *Daughters of Eve* Sept. 1.

The National Theatre has *The Village Parson* this week. The company is capable and the play well staged. A large and pleased audience was present last night. *The King of Detectives* Sept. 1.

The Grand Opera House has been leased for a term of years to G. A. Wegner, of Washington, D. C. It will be refurbished and opened by Sept. 22 with a stock company, producing popular plays at popular prices.

Carrie Macdill with her own company will inaugurate the season of the new Columbia Theatre with a matinee Aug. 30 of *The Galley Slave*. The company will include Richard Thornton, Maude De Pew, Mr. and Mrs. M. Le Roy, J. J. Fitzsimmons, Francis Norhall, William Davis, Louis Shen, John L. Woodman and Ignacio Martinetti.

Stair and Harlan, the new lessee and managers of the Auditorium, will open the season Aug. 30 with Murray and Mack in *A Night on Broadway*. The theatre has been repainted and presents a handsome appearance.

The Greater Girard, formerly the Girard Avenue Theatre, opens for the season Aug. 30 with *Diplomacy*. The large clientele of the playhouse will be surprised at the many comforts and improvements of a costly nature supplied by the new manager, William W. Miller. Alphonse Ethier has been engaged as the leading man in place of Carleton Macy, who is seriously ill.

Dumont's Minstrels at the Eleventh Street Opera House open the season Aug. 30 with a matinee. The burlesques will be *The Atlantic City Tidal Wave* and *The Kitties at Willow Grove*. The company includes Hughie Dougherty, Vic Richards, Charles Turpin, John E. Murphy, James McCool, Al Gilman, Frank Dumont, J. M. Woods, Edwin Goldrick, Joseph P. Horis, J. E. Dunphy, J. M. Kane and Richard P. Lilly.

The Acting Club is to vote at its next meeting in September on a proposal to erect a theatre to cost \$100,000 for its performances exclusively. The club's members include many prominent Philadelphia society people.

S. FARMANSON.

ST. LOUIS.

Farce, Drama and Opera—The Players' Club Plans—Minstrelsy for Eclipse Park.
(Special to The Mirror.)

St. Louis, Aug. 28.

The downtown houses had a fairly good opening week, as there was much rain and cool weather the first few days, but later in the week the gardens had their own way and all had big business.

The Grand began its second week of the season yesterday afternoon with Sullivan and Mack in *The Irish Pawnbroker*. Maude Trumbull made a hit with a new crop of popular songs. *Zip-Zag Alley* is underlined.

Sunday afternoon *The Minister's Son*, that was the opening bill at Havlin's last season, returned to this popular house, featuring W. B. Patton. The play is well staged and was enthusiastically received by a large audience. Next week *The Gambler's Daughter*.

The Delmar Opera company gave an excellent performance of *The Princess Bonnie* last week. Maud Williams was especially well suited to the title-role and sang and acted the part with much spirit. Carrie Reynolds was a captivating Kittie Clover. She sang splendidly, danced airily and her sunny smiles won many admirers. Blanche Chapman made one of the biggest hits of the season as Auntie Crab. J. Clarence Harvey did well as Schrimps. Eddie Clark was a good Count Castanetti. With an augmented cast of principals and an increased chorus the Delmar Opera company presented *The Goisha* on Sunday night. Blanche Chapman, who closed her season here on Sunday night to join The Sultan of Sulu, was replaced by Mayme Taylor. Louis Casavant is another addition to the company and as the Marquis Inari was seen to much advantage. Maud Williams as Oul-

mont, Sam, Josephine Knapp as Jefferies, Carrie Reynolds as Mollie Sawyer, Edwin A. Clark as Reginald Fairfax, Harry Davis as Captain Katana, Charles E. Huntington as Talamoni, and J. Clarence Harvey as Wam-III were good. A *Runaway Girl* will follow.

The Rubber-Knuckle-Hitting Stock company gave a delightful performance of *Orphan* with Lillian Kemble in the title-role. Miss Kemble's performance was as good as any she has given here. Richard Butler was the Don Judd and a handsome offer he made. Will Bling made a dashing Beauville and introduced the "Tender Song," from the opera playfully. Louise O'Leigh, Les Stewart, Caroline Morrison and Florence Louie gave capable support. *East Lynne* is the underlined.

The Century will open Aug. 31 with J. H. Stoddard in *The Rattle Drum*, and the Olympic on Sept. 7 with *The Sultan of Sulu*. Mr. and Mrs. Albert J. Morrison (Willette Kershaw), who were the past season with W. S. Harkins Stock company, arrived in St. Louis Aug. 18 and are with Mrs. Morrison's parents' Mr. and Mrs. H. W. Keshaw, in Clifton Heights.

Eclipse Park has closed its regular dramatic season and the Green Stock company has disbanded, most of its members having winter engagements to fill. Beginning Sunday minstrelsy will be the attraction. Dick Richard's juvenile aggregation is the first on the list.

The Players' Club is to give performances during the season, aided by prominent professionals. The first was a presentation of *The Charity Ball*, preceded by the balcony scene from *Romeo and Juliet*, with Richard Butler and Lillian Kemble, given at Krumer's Garden to-night. The club are the agents for a number of plays and sketches. Henry W. Otto is the club's president. J. A. NORTON.

WASHINGTON.

The Span of Life at the Academy—Norris and Rowe Circus Does Not Show—Contd.
(Special to The Mirror.)

WASHINGTON, Aug. 28.

The Academy of Music by its early opening is reaping the golden harvest, and the crowded houses of the past two weeks found a continuation to-night when *The Span of Life* commenced an engagement to an overflowing audience. The play is interpreted by an excellent company. The *Donna's* Trio again enact the human bridge, and their perfunctory acrobatic work received tremendous applause. *The Great White Diamond* follows.

The Norris and Rowe Trained Animal Show's tents were spread for a three days' exhibition on grounds at Thirteenth and U Streets, N. W., commencing Thursday, but the performances did not open as announced and the show left for territory further south. The District Commissioners revoked the permit already granted at \$5 per day for an animal exhibit, declaring that the organization with its full equipment came under the heading of a circus and a circus license of \$200 a day would be required, also that the circus lot at Thirteenth and D Streets, N. E., would have to be used for the exhibition.

The wedding in the near future of Bertha Lucas, a prominent local violinist, and Eugene Stoddard, of Pittsburg, is announced. Mr. Stoddard is the son of the late Alonzo Stoddard, for many years a principal baritone of the Emma Abbott English Grand Opera company.

Chase's Theatre will open for the regular season Sept. 8. Manager Chase, who is at Mountain Lake Park, in the Blue Ridge region, with his family, is proud of the christening in his name of Camp Chase, the summer camping grounds of the Cleveland City Guards at Hialeah Park, Mount Vernon, O.

Convention Hall has been engaged for two performances on Labor Day by the Black Patti Troubadours.

Home Lind, who contemplates vacation visits to Virginia points, has an offer to originate a role in When Johnny Comes Marching Home, that may interfere with his plans.

Austina Mason, niece of Lavinia Shannon, will make her debut in the coming production of *Beyond Parion*. JOHN T. WAMM.

CINCINNATI.

The Regular Season Commences Well—The Chimes of Normandy—Items.
(Special to The Mirror.)

CINCINNATI, Aug. 28.

The regular season opened here yesterday with a rush, three theatres throwing open their doors with matinee performances. Delightfully cool weather assisted materially in filling the houses.

Eve and Zarrow, in *Big Zag Alley*, were seen at the Walnut. A good company, including the Dams Brothers, Andrew O'Neill, Ben Dillon, George Mitchell, and many others, gave a pleasing entertainment.

Heck's had Harvey's Minstrels, with George Wilson and the Carl Danneberg troupe specially featured. The engagement is for four days only, the remainder of the week being filled by a new melodrama, *The Way of the Witch*.

The Scout's Revenge, the scene of which is laid in the early days of Texas, opened the Lyceum and proved an attractive offering to two large audiences.

The last week but one of the Chester Park company was inaugurated last night with *The Chimes of Normandy* as the bill. Villa Knox was the Sorpolette of the cast and W. H. Clarke appeared to advantage as Gaspard. Belsted's Band began its annual engagement at the Zoo to-night, and was heartily welcomed. The engagement is for three weeks and will be the last of the season.

Robinson's was leased during the week by Mrs. Spooner. The details of the contract appear elsewhere in THE MIRROR.

H. A. SUTTON.

ENGAGEMENTS.

Beth Cabell Halsey, for Hunting for Hawkins (Western).

For Morgan and Company's production of *Meadow Brook*, by James H. Alliger, manager: Lilly Hoyt, Mamie Descon, Lydia Fair, for the chorus, and William Golden for advance work.

William Black, as advance representative for *Codfish Aristocracy*.

For San Toy: Samuel Collins, George K. Fortescue, Ralph Barry, Barney Lambert, Elgie Brown, Nellie Lynch, and Nora Lambert.

Rose Marston, for *Life's Great Lesson*.

L. D. Stone, as stage-manager with Mrs. Brune in *Urania*.

Otto Sheridan, for *Report of Bonanza*.

David Young and Louis Fairchild, with Robert R. Mastell.

Leon Henry, with Mrs. Brune in *Urania*.

GOSSIP OF THE TOWN.



Mildred Holland is very busy at present rehearsing two companies daily. The morning is devoted to the rehearsals of her own company and the afternoon to Katherine Williams' company. In the evening the large number of auditors receive Miss Holland's attention for an hour or two. Miss Holland's immediate plans are to present her last season's success, The Power Behind the Throne, for a period of nine weeks, after which time The Lily and the Prince, in which she appeared successfully at Buffalo last spring, will be her vehicle. Miss Holland also has in preparation Theodore Kramer's new historical drama, The Triumph of an Empire, which her manager, Edward C. White, expects to produce the latter part of this season.

Nelma Chaudron, a Chicago playwright, claims that Haddon Chambers' drama, A Modern Magdalen, is pirated from a play written by her, entitled A Modern Magdalen.

The Shubert Brothers have purchased a new comic opera by Curle Dunham and Giacomo Minnigh, named The Brothers Bell, that they will produce in London this season. If the production is successful it is planned to bring it to this country with the original cast. The English title, under which the opera has been copyrighted, is Philopelia.

Otto F. Andria, who has heretofore been known as Robert Saturn, is in the city for a few days, and will re-enter the profession.

Walter D. Yager will have a triumvirate of stars under his direction this season. He now has Louis Mann, Dan Daly, and Clara Lipman under contract, and negotiations are said to be pending for other attractions. Miss Lipman's play by Justin Huntly McCarthy has been completed and will be forwarded to this country at once.

Four machinists, imported to manipulate the wires for the aerial ballet in The Beauty and the Beast, who arrived on the Puerto Rico last week, were ordered deported for violating the labor contract law.

Herbert Ballinger and Odette Bordeaux, both members of the Horick Glen Opera company, at Elmira, N. Y., were married in that city on Aug. 13.

John D. Rockefeller has bought a square of city property at Lima, Ohio, on which is the Faure Opera House.

Fred R. Hamlin has sold his half interest in Arizona to Kirby La Shelle for \$25,000, and Mr. La Shelle thereby becomes sole owner of the Augustus Thomas play.

The London musical comedy, A Country Girl, is being rehearsed at Daly's Theatre. The first performance will probably occur on Sept. 15.

Among the theatres that have been redecorated and otherwise altered during the summer are Wallack's and the Madison Square.

Marie Cahill joined The Wild Rose company for the special performance given at Mrs. Cornelius Vanderbilt, Jr.'s summer residence at Newport last night.

Dolores Kirsley has signed contracts with James A. Bailey to make a spectacular production in conjunction with the Barnum and Bailey Circus for its American tour next spring.

Emma Sardoo came from her cottage at Asbury Park last week to have an operation performed upon her at the German Hospital, where she is now convalescing, the operation proving very successful.

Earl Gulick, the bay soprano, saved a man from drowning at Prospect, L. I., on Aug. 22. It is likely that a medal will be given to Mr. Gulick for his bravery.

The American School of Opera has just issued its prospectus for the season of 1932-33. It is a very artistic little pamphlet, containing excellent illustrations of Reginald De Koven, President of the school; William G. Stewart, general director, and others. The purposes and plans of the institution are set forth in dignified fashion. A very large proportion of last year's graduates of the school are now holding positions on the professional operatic stage. The list of them printed in the pamphlet is a most excellent proof of the practical value of the school training.

Glen McDonough, the author of Among These Present, in which Sarah Correll Le Moyne will star this season, will return from his summer home at Orono, Mass., this week, bringing with him the corrected manuscript of the play.

Henauer Dure will probably make a tour of the Pacific Coast and of Australia, under the management of Leblond and company, after the conclusion of her season in the East under the same management. In 1929-30, George C. Tyler, of Leblond and Company, brought the subject of an Australian engagement when he visited the troupe, and it is likely that arrangements for the tour will soon be completed.

Kirby La Shelle has purchased a new musical comedy, by Paul West and John W. Bratton, entitled The Smart Set, and it is probable that he will produce it this season.

A daughter was born to Mr. and Mrs. Arthur A. Hill, in Brooklyn, on Aug. 22. Mrs. Hill, who is known familiarly in the profession as "Birdy" Alton, was with The Belle of New York company in London last season. Mr. Hill is now playing in The Wizard of Oz, in Chicago.

Eileen Howland has received an offer, which it is likely she will accept, to play the role of Miltred Ford in the coming special presentation of The Merry Wives of Windsor at Elitch's Garden, Denver.

Thomas Jefferson's company in Rip Van Winkle will begin rehearsals in this city next Monday, and will open their season on Sept. 15. Jerome H. Eddy and Alice E. Ives have been in consultation recently with a number of managers who have made proposals to produce their play. The Country Judge, this season. The matter will be definitely settled next week.

The stockholders of the Drury Lane Theatre, London, yesterday declared a dividend of 15 per cent. At the meeting it was announced that the theatre will be produced in New York in December next.

MRS. SPOONER'S INTERESTS ENLARGED.

On Wednesday last Mrs. Spooner added another enterprise to her list for this season by leasing, solely, Robinson's Opera House, Cincinnati, for one year commencing Sept. 1, with the option of four additional years at the conclusion of that period. She will, if possible, open the playhouse next Monday with a stock company that is now being formed. If it is found undesirable to complete the organization and rehearse the first play by this early date, the theatre will be reopened under its new management the following Monday, Sept. 8.

Mrs. Spooner's intention is to make her new company the equal of her very successful Brooklyn stock company. It is probable that Late Leigh, Summer before last leading woman of the Albee stock company at Evergreen, E. I., will occupy the same position with Mrs. Spooner's Cincinnati company, and Frankie Ritchie, who has played principal parts with a number of prominent stock organizations, will be the leading man. These engagements and the others now being negotiated will be finally determined this week.

Mrs. Spooner has selected Isaac Payton as resident manager of Robinson's Opera House, and Mr. Payton is now in Cincinnati completing the arrangements for the company. Mrs. Spooner is endeavoring to arrange for George C. Hasleton's Midwestern tour as the inaugural bill. The policy of Robinson's hereafter will be identical with that pursued by Mrs. Spooner at the Bijou Theatre, Brooklyn, and with her new acquisition she will have three ventures on her hands this season, two stock companies and Cecil Spooner's starring tour in My Lady Peggy Goes to Town.

AT THE LEAGUE.

The Professional Women's League regaled itself with a social yesterday afternoon. "Aunt Louisa," received in Mrs. Knowles place and Mrs. Kate Chrysal was substituted for Mrs. Rose. Amelia Summerville amused the large number present with several comic songs. Mrs. W. G. Jones recited "The Lazy Man" and "Open the Door." "Aunt Louisa," by request, gave "The Alphabet" and "Fanny's Plan," her imitable, clear style. Fanny M. Spooner, pianist, played "Bohemian" artistically, for an encore her own waltz. Amelia Wood Holbrook read two original dialect plays entertainingly. Dainty refreshments were served. The September Dramatic Meeting will be directed by Frances Radding. Mrs. Fred Gooderson is the chairwoman of the October literary.

The President's wife, Mrs. Theodore Roosevelt, has been invited to open the Women's Exhibition in October.

An electric sign, the largest ever constructed, will hang in the interior of Madison Square Garden during the woman's show, as an advertisement.

In regard to the baby show in charge of Mrs. Fernandez, prizes are offered for the prettiest baby, the best pair of twins, the prettiest trip, and the best looking mother. Mrs. Fred Sloan reports the doll bazaar is progressing nicely.

The Professional Women's League yesterday applied to register the words "Women's Exhibition" as a trademark. Since the Garden is the only building in New York large enough for the purpose the arrangement mentioned guarantees against the giving of a Woman's Exhibition under any name except under the auspices of the Professional Women's League.

THE NEW YORK CHANGES HANDS.

The New York Theatre Building, at Forty-fifth Street and Broadway, comprising the New York and Criterion Theatres, was sold by the Sire Brothers last Wednesday to Klaw and Erlanger. The price paid is said to have been \$2,000,000. The new owners are to take possession on Sept. 15. It is said that the interior of the New York will be remodeled and the tiers of boxes replaced by rows of seats. No sooner were the papers signed than the Criterion was in turn sold by Klaw and Erlanger to Charles Frohman and Rich and Harris. The existing contracts for the New York will be carried out, and inasmuch as Charles Frohman is the present lease of the Criterion there will be no change of policy at that playhouse. The disposal of the property by the Sire Brothers has given rise to various rumors concerning their projects. One is that they will erect a new theatre in the vicinity of Long Acre square, and that associated with them in this venture will be May Irwin and Charles B. Dillingham. It is also rumored that the Sire Brothers might sell the Bijou Theatre, if their figure for it could be obtained.

THE BIGGAR CASE AGAIN.

Laura Biggar, now in a sanitarium at Bayonne, N. J., made a formal announcement last Tuesday that she was married to the late Henry M. Biggar two years ago at Mount Clemens, Mich. Miss Biggar declares that she will provide proofs of the marriage and will lay claim to the entire estate instead of the seventy per cent. which was bequeathed to her under the will.

FISHER AND CARROLL OPEN AT ELIZABETH.

Fisher and Carroll opened at Elizabeth, N. J., last Saturday night in their new farce comedy, That's All. The comedy was pronounced a hit by a number of New York managers and newspaper men that went over to see it.

THE BROOKLYN STAGE.

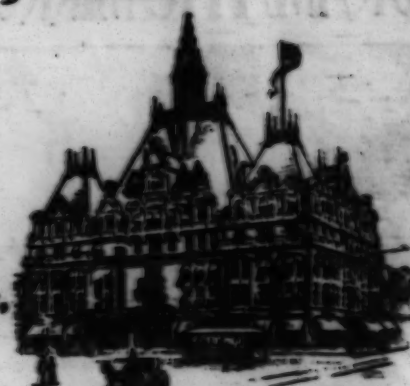
SATURDAY, AUG. 23.
The season of 1933-34 is under way, and if indications count for aught it will be an unusually prosperous one in this borough. Seemingly the people were amusements hungry when the dear opened last Saturday night, for at 1.60 the house was sold out. The gallery door was shortly after 8 o'clock reached for second the corner in Westinghouse street. The night attendance throughout the week has ruled at capacity, while the absent records have been of a size usually seen only in midwinter. The Star has been completely overbooked during the summer, and from entrance lobby to stage door is the best of shape. The new dressing and hanging are not only in excellent taste, but also light up prettily. William L. Russell remains as resident manager, the box office being again under the care of "the Two Junes," McKinnel and McKinnel. The Bowers Burlesques proved an admirable show, its cover being one of the very best yet seen on this stage. A high class solo introduced vocal, songster and acrobatic exhibit: Gilbert and Goldie in a rattling comedy exhibit; the Farwell-Taylor Trio in The Return of the Minstrel; Josie and Willie Barrows in a dancing and singing turn, and the Eretta Family, a woman and three men, who made a hit with a multiplicity of new stunts both difficult and easily novel. The programme began with On a Sloper, and ended with something, which in its freedom from leaves nothing to be desired in this special line. Harry Morris' Night on Broadway is the underline.

The second local opening was that of the City, where on Monday afternoon Manager Joseph J. Clarke introduced Harry Morris and his new entertainment to the notice of the Williamsburgers. Reports state that the business has been of the same inspiring degree as announced in above as ruling in the City Hall district. Mr. Clarke's next booking is The Bowers Burlesques. At Bright's the town openings have apparently had no effect, as Manager William T. Grover turned away just as many late comers as at any time during his phenomenally successful season. For next week there is a retention of the Piccadilly Family of women acrobats, and the first appearance in this neighborhood in many seasons of erstwhile Manager Robert Palmer, who has again become "the roadshowman." At the Bright's the town openings have apparently had no effect, as Manager William T. Grover turned away just as many late comers as at any time during his phenomenally successful season. For next week there is a retention of the Piccadilly Family of women acrobats, and the first appearance in this neighborhood in many seasons of erstwhile Manager Robert Palmer, who has again become "the roadshowman." At the Bright's the town openings have apparently had no effect, as Manager William T. Grover turned away just as many late comers as at any time during his phenomenally successful season. For next week there is a retention of the Piccadilly Family of women acrobats, and the first appearance in this neighborhood in many seasons of erstwhile Manager Robert Palmer, who has again become "the roadshowman."

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notable bill that he had last year at the same time. The Bostonians for their second week at Manhattan give Maud Marian, which will have two extra performances on Labor Day, when the regular season at Manhattan Beach will come to an end. After that several band concerts will be the only attractions at Manhattan until another summer.

Palm's annual Carnival of Fire is announced for Thursday evening, Aug. 28. The illness of A. H. Chamberlain, causing a halt in the production of Morocco Bound, has made it necessary for Manager Lewis Parker to fall back on his first announcement of My Partner as the initial play at the Grand Opera House on Saturday evening, Aug. 30, at which time the Folly shows When Reuben Comes to Town, and the Columbia presents The Christian, and the Gotham will have The Galley Slave.

The Unique opened this Saturday night (Aug. 25) with a single performance of The Thoroughbred, which will then take to the road, and be followed by The Queen of the Orient for the ensuing week.

Manager Henry W. Behman, who takes a particular personal pride in the Adams Street house, has had the place very elaborately redecorated, and intends to have a succession of notable names each week, recruits from the legitimate, in addition to bills of otherwise exceptional strength. Rose Coghlan in The Ace of Trumps heads the opening bill of Labor Day week.

The Park Theatre will not begin its season until Monday, Oct. 6. The single, in commenting on Friday relative to the regretted death of Jessie Bonnell, said that gifted performer was last seen locally in 1900. Miss Bonnell's last engagement in Brooklyn was at the Orpheum during the week of Sept. 23-28, 1901.

GOSSIP.

Rehearsals of the revival of Bartley Campbell's My Partner, that will open the Grand Opera House, Brooklyn, are in progress at the Metropolitan Opera House, under the direction of Frank Hatch.

Clara Morris fainted from over-exertion after delivering a lecture before the Chautauque Assembly at Chautauque, N. Y., last Monday afternoon. She was soon revived and taken to a hotel.

Rose Coghlan suffered severe pain by applying carbolic acid to her face in place of a lotion at a hotel at Helena, Mont., last Monday. The results of the accident will not be serious her physicians believe.

The engagement is announced of Mary Gardner, of the Proctor Stock company, to A. H. Bonmann, an Austrian banker. The marriage will take place in the early spring, and Mr. Bonmann will take his bride to Budapest, there to reside permanently.

George Middleton, an old actor once well known in the profession, was found in a destitute condition in Forty-first Street last Tuesday night, and was taken in charge by the authorities as a vagrant.

Dorothy Morton is to star in When Reuben Comes to Town, under the management of Morris and Hall.

Isabelle Irving will open her season in The Crisis, under the direction of James E. Hackett, at Hartford, on Sept. 15.

Elsie Creech has brought suit against M. A. Donahue and Company, publishers of Chicago, for \$50,000 damages, stating that they used her picture on the back of a novel, without first obtaining her consent.

W. L. Grove and Evelyn Sebie were married at the Central Baptist Church, in this city, on March 2.

Charles Bode and Eugene Sanger became members of the faculty of the Chicago Whetstone Dramatic School last week. They will be teaching Mrs. Whetstone's principal instructors during the season just opening.

Allen Irving, who has been spending the summer with relatives at Oak Point, Ill., has returned to New York.

Marie Dore has been released by the management of Daly in Our Alley to go with The Millionaire.

ENGAGEMENTS.

Alf Holt for The Telephone Girl.
For Old Farmer Hopton: Mr. and Mrs. Charles H. Perry, Charles W. Ford, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper.

Frank Harrington, to play Prince Casimir in The Great Lady.

Through the Fred J. Williams Dramatic Authors' Exchange: For A Millionaire: Frank Harrington, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Girl from Paris: Mr. and Mrs. Charles H. Perry, Charles W. Ford, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Millionaire: Frank Harrington, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Girl from Paris: Mr. and Mrs. Charles H. Perry, Charles W. Ford, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Millionaire: Frank Harrington, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Girl from Paris: Mr. and Mrs. Charles H. Perry, Charles W. Ford, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. For The Millionaire: Frank Harrington, Billy Howard, George Livermore, Orin Shoop, Helen McCabe, and Howard H. Hopper. 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THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1913)

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(Between Broadway and West Avenue)

HARRISON GREY FISKE,
EDITOR AND MANAGING EDITOR

ADVERTISEMENTS

Twenty-five cent advertisement. Quarter-page, \$5; Half-page, \$10; One page, \$15.
Professional Card and Manager's Directory Cards, 25 cents each; single insertion, \$1.50 a line for three months. After that the smallest card takes.
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Charges for inserting notices are based on application. "Preferred" position and short notices subject to extra charge.
Each page closed at noon on Friday. Changes to stand by other than this time must be made by Friday noon. The Mirror office is open to receive advertisements every Monday until 7 p. m.

SUBSCRIPTIONS

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$10 per annum, postage prepaid. Published every Tuesday.

Telephone number, 211, 212 West Street.
Registered office address "Broadway." Use Western Union Code.

The Dramatic Mirror is sold in London at Felt Hall American Bookshop, Currier St., London E.C.1; Broadway Bookshop, 25 Broadway, N. Y. In Paris at Dunette, 11 Avenue de l'Opera. In Liverpool, at Lister's, 25 St. John St. In Sydney, Australia, Smith & Co. Agents. The Trade supplied by all Book Companies.

Advertisements should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Mirror cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

NEW YORK AUGUST 30, 1934

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS

The edition of THE MIRROR to bear date of Sept. 6 will go to press on Friday and Saturday, Aug. 31 and 30, ending to the fact that Monday, Sept. 1, is Labor Day, a legal holiday. Correspondents therefore are requested to forward their letters for that number to reach this office at least twenty-four hours earlier than usual.

TO ADVERTISERS

As Monday, Sept. 1, will be Labor Day, a legal holiday, THE MIRROR to bear date of Sept. 6 will go to press earlier than usual. Advertisers will thus please note that their letters, to ensure insertion in that number of THE MIRROR, cannot be received later than 12 o'clock a. m. of Saturday, Aug. 31. Advertisements intended for the last page must be received not later than noon on Friday, Aug. 31.

THE MIRROR ROSTER

THE MIRROR is compiling its annual Roster of Companies for the season of 1934-5 for publication next week, and managers who have not received blanks may secure them at THE MIRROR office, or they will be sent to any address upon application.

PROFESSIONAL VISITORS

The number of foreign players that will this season appear in this country is unusual, and the frequency of the visits of some of them in recent years speaks for the reality of profit that results from these visits. It is undoubtedly true that one cause—perhaps the main cause—of so many tours of foreign stars here this season has been the poor support accorded the stars generally abroad; and it naturally is expected in Europe that the theatre in America must reflect and profit from the successful prosperity that marks everything due to this country. Hence the coming of so many noted players from other fields.

There was a time when some of the foreign players—particularly the French—looked upon this country as almost barren, and they undertook tours here only because here they could find money in plenty. But all this is changed, and even French artists now take delight in an American tour aside from the profit that it brings; for they find this a cosmopolitan country, with great cities that have art standards, theatres of the best, and a social hospitality in which there is nothing to equal. The noted English players that for so many years have visited this country have come to regard it as their home for the time, so sympathetic is everything here, and it is not too much to expect that in the future the theatre in America in the United States will be regarded as a regular part of their professional life, during which they

will feel as though they were in London or their own Province.

Foreign actors who play here benefit themselves artistically as well as materially, for here they find a theatre that has developed actors worthy to stand beside those that come here from abroad, and here they can find phases of the dramatic art as fine as those of any other land. And it is also good for American players to have for a time the friendly competition of foreign artists, from whom they may learn as well as to whom they may impart something of the art that never is mastered absolutely anywhere. The impetus gained by the American theatre in some of the particulars of the art in which now it stands practically on a plane with the theatres of other countries was no doubt actuated years ago by the best examples shown here by foreign players, and thus this stage owes a perennial greeting to all artists that come to it from abroad, while now in its vigor and its success it can have no fear from any competition. The American public bestows its plaudits impartially, too, greeting the artistic sojourner with the same warmth that it shows toward the native favorite. Thus in the coming of foreign artists there is gain all around—a better public appreciation of dramatic art from the greater range for comparison afforded, and that development of the art itself that a variety of artists working in a common field may the better accomplish.

A REMARKABLE DECISION

THE ways of the law are wonderful, and cases are arising all the time that result in surprises to the layman. Of course, most of the results in litigation that inspire the greater measure of respect for the law are those that are embodied in the decisions of appellate courts, in which benches of judges carefully weigh points and calmly reach decisions on the facts and the law, unwayed by the many extrinsic influences that have effect in a trial court or before a single judge who may fall under the spell of personal magnetism, or be led by emotions that have no place in consideration of a case. Judges are human beings, and it would seem that in many cases safety for them in the judicial sense lies more in the calm atmosphere of the appellate tribunal than in the trial court, where they unintentionally may be influenced by personal appeal.

An unusual decision by a judge of the Circuit Court in Chicago has been made in an unusual case. The decision may be taken as an extreme adjudication in the matter of "trade-mark," and as it involves a theatrical matter it has a special interest. Whether the decision would stand on appeal is a question, but as a preliminary remedy for an alleged infringement of right to a particular designation it certainly would encourage holders of such property to prosecute persons that might seek to trade upon an established description, though that description might, in fact, apply to many persons. The peculiarity of this particular case is the indefiniteness of the designation successfully established before the judge who rendered the protective decision.

A musical performer billed only as "The Girl With the Auburn Hair" has for some time been a feature in the vaudeville houses of the country. Her act consists in her playing on an organ and singing, accompanied by a choir of young voices. Her name never has been given in connection with her performances, and her distinguishing characteristic has been the hair from which she has been made known by advertisement. Recently a street show was organized in Chicago under the auspices of a local lodge of Knights of Pythias. One of its features was advertised as "The greatest sensation of the whole universe. The Girl With the Auburn Hair, the only lady in the world who dives from an aerial ladder from the height of one hundred feet." In addition to this announcement the managers of the street fair also advertised that their attraction would include a dancer with red hair in connection with exhibitions and performances by Indians, cowboys and animals in a Wild West show. Whereupon the young woman who had long appeared in vaudeville as "The Girl With the Auburn Hair," through her lawyers, applied to the court for an injunction to prevent the use by the managers of the street fair of the designation by which she had become known, alleging that the application of that designation to the features of the fair advertised would work her great injury and damage. The judge granted her the petition, and the fair managers were enjoined from using what may be called the "trade-mark" of the young woman, whose real name never had been disclosed in connection with her performance.

It does not appear that any appeal was taken from this decision, which thus will

stand, perhaps, as the most notable that ever has been made in cases of this character.

A HISTORIC THEATRE'S END

THE announcement that the Boston Museum, one of the oldest and possibly the most famous of playhouses in the country, is soon to be demolished and replaced by an office building, marks the end of an era in the history of the theatre in America. The Boston Museum, which has been the scene of some of the most notable achievements in the history of the American stage, is to be razed to the ground. The building, which was built in 1852, and which has since been the home of the Boston Museum Theatre, is to be replaced by a modern office building. The Boston Museum Theatre, which has been the scene of some of the most notable achievements in the history of the American stage, is to be razed to the ground. The building, which was built in 1852, and which has since been the home of the Boston Museum Theatre, is to be replaced by a modern office building.

The original Boston Museum, known as the Boston Museum and Gallery of Fine Arts, was located on Tremont street, where the Federal Building now stands. It was opened by Miss Kimball on June 24, 1852, and contained a valuable collection of paintings, statuary, sculpture, relics, stuffed animals, wax figures and the other exhibits usually shown in museums. Its first patron consisted mainly of that portion of the public that in those days would not attend a regular theatre for reasons of convenience. In the lecture hall of the building, however, theatrical entertainment was provided, and for the first two years consisted of concerts and the diversion. In 1855 the dramatic company was established and opened in The Hippodrome, a commodious, translated and refitted from the French by George Colman. This was followed by a drama by Miss M. A. Gannon, and the performance concluded with a short comedy, entitled Nature and Nurture. All the plays produced were of a highly moral character and appealed strongly to people of Puritan ancestry and belief. The noted Adelaide Phillips made her first appearance as a dancer in the ancient building.

The present Boston Museum was opened in 1888 with this programme: "The favorite folk comedy, The Three Clowns. Favorite song, 'Fairy Temper,' by E. Lever. Will be sung by Miss Bernard, her last appearance in the United States, after which the excellent variety by T. Burton, Jr., called 'You Never Saw Your Wife in a Better Humour' sung by Miss Adelaide Phillips, to conclude with the laughable farce by the late William Barrymore, entitled 'The Secret; or, The Hole in the Wall.'"

The first manager was W. H. Smith, who continued in that capacity for sixteen years and was succeeded in 1905 by E. F. Knapp, who for several seasons was leading man of the stock company. The museum features were not abandoned upon the change of location, and in 1907 E. F. Knapp exhibited the famous court, 'Tom Thumb.' On Sept. 18, 1914, during an engagement of his father, Edwin Booth was his first appearance on any stage, as Tom, in Richard III. Among the stars who appeared in those days engaged by the resident company were Mr. and Mrs. C. H. Thomas, Mr. and Mrs. J. W. Wallack, Julia Felt, Leander Thompson, Joseph Jefferson, Agnes Robertson, Dora Bond, C. W. Caldwell, Mr. and Mrs. E. L. Davenport, William J. Frawley, John J. Raymond, Edna May, John McCullough, J. H. Brown, Mrs. D. F. Brown, Mary Davis, Harry Sullivan, E. A. Sothern, Reginald Mitchell, J. Wilton Cook, Madame Modjeska, Lawrence Barrett, Matilda Heron, Mary McVicker (Mrs. Edwin Booth), and Mrs. John Drew. The company itself at one time or another included Charles O. Allen, Viola Allen, Amy Ames, Edwin Arden, Henry C. Barnard, Charles Barron, George C. Bonifant, George C. Bonifant, Jr., James Barrows, Annie M. Davis, William H. Crane, May Davenport, Helen Dore, H. H. Brown, who made his last appearance in the United States on Oct. 13, 1919; Henry E. Dixey, Isabelle Brown, Richard Gold, J. C. Sawyer, George, R. C. Goodwin, Joseph Haworth, Cora Johnson, a sister of Joseph Jefferson; John R. Kellard, James A. Mott, Sadie Martinot, John Mann, Melbourne McDowell, W. A. Montague, Ida Mulla, James Nolan, Miriam O'Leary, Edgar L. Davenport, George Riddle, Kate Riddle, James H. King, Edward E. Ross, Ellen Thompson, Fanny Adams-Pitt, Charles Ryan, George A. Schiller, Mary Shaw, Charles A. Stevenson, Charles H. Thomas, Jr., Helen and Lucille Wadsworth, Joseph Whelan, Fritz Williams, George W. Wilson, Marie Walworth, John Wrenham, and Mrs. George Barrett. All these players achieved much popularity as members of the organization, but William Warren, Annie Clark, and Mrs. J. R. Vincent were probably the greatest favorites and were associated with the company for many, many years.

After the death of Mr. Knapp, on Jan. 31, 1924, E. H. Field assumed the museum's management, that he held consecutively until 1928. For years the Boston Museum was devoted to the presentation of the old and classic comedies, and until as late as 1928 there was an annual season devoted to their revival. Some of the productions in this category that were particularly successful were those known as 'Comedy, Old Heads and Young Hearts,' 'Wild Oats,' 'London Assurance,' 'The School for Scandal,' and 'The Rivals.' 'London Assurance' was first produced at the Museum on Feb. 23, 1928, and after Mr. Field assumed its control, and was revived on March 3, 1929, to celebrate the twenty-fifth anniversary of Mr. Field's management.

On Feb. 26, 1929, the late James A. Harn's rural drama, 'Three Acres,' was produced and met with such success that it ran throughout the remainder of the season. This was the last play to be presented by the stock company, that with its final performance passed forever out of existence and closed one of the most important pages in American theatrical history. During the summer of 1929 the theatre was redecorated and reopened on Sept. 11 with a special comedy company in E. A. Harn's 'Princess Pro Tem.' The new policy did not meet with the success anticipated, and the theatre was converted into a combination lounge, dining room and dancing hall, and making one annual production. The present manager of the Museum will retain possession until June 1, 1935, when this time-honored Boston landmark will be moved to a new location, and will be called 'The Theatre of the Future' and will be a new and improved theatre.

PLAYS COPYRIGHTED

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TEN MINUTES' SON. By William R. Patton.

THE POWER OF THE CROSS. By Leo Gaud.

THE SILVER CUP. By R. M. Barrett.

THE THIRTY OF THREE. By C. Hadden Chambers.

UNDER THE ROYAL OAK. By Carina Jordan.

WHAT HAPPENED AT THE SOLDIER'S HOME. By Charles F. Hagman.

WHICH IS IT? By Katherine Lee.

WILSON. By John Adam Elmer.

CONGRATULATE HIM

[When Mr. Henry Irving last sailed from New York he reported that William Walter should write a comedy, etc. It is now by Mr. Henry Irving to the theatre, the Irving, in London, on the night of the occasion. The management of the company and the subsequent developments as to the Irving Theatre looking to the retirement of Mr. Henry Irving that have prevented the writing of Mr. Walter's comedy, which, it is said, will be found to express impressively the Irving's attitude to the theatre career that he lived.]

I.

Daughter and Mother of a line of kings,
With Henry's burning light upon thy brow,
Who didst with the English crown
Of golden hair and golden power
To the sun and moon and stars above,
So with him in this hour.
This great hour, marked on each wing,
Specter, angel, mortal—what brings
His consecration to the night divine
That came with him?
And then, O Henry, from thy farthest bound,
And then, O Henry, from thy farthest bound,
Four South Sea islands, on his white breast,
With angelic light. He will be a great
From her example, whose exalted way—
Like to the sun that makes and rules the day—
Taught mankind how to reign, when loyal
hearts obey.

II.

Hark to the joyous cry!
Sound and round the world it rolls—
From the tropics, from the poles,
Whichever England's royal banners fly,
Joy and praise repeat it from the sky,
For the happy that Henry's grace,
Making England great and free,
Grants a ruler such as he—
HENRY, whom, with one accord,
All the People hail their lord,
Fighting on his head the crown
OF VICTORIA'S name.
And with many a fervent prayer,
Asking God to lead it there,
And with blessing consecrate
England's King and England's State!
Hark to the joyous cry!
Sound and round the world it rolls,
Mountain, sailing to the sea,
Remember river, flowing free,
Know, that the people adore,
Clouds, that make proud Newton's wrath,
Waves, that kiss sweet Ireland's shore,
Winds, that blow from Scotland's lochs,
Hear their voices o'er and o'er,
And all the land breaks into fervor, to bless a
happy throne.
And all the world is glad with hope and jubilation
with song!

III.

Through the long vista of the storied Past
What forms come thronging, and what looks are
cast.
On him, by heaven ordained, who grandly bears
The burden of an empire once was thine!
With solemn paces in their awful pace,
Spectral and cold, the phantom shapes arise!
Come, ye great kings, with more than mortal
speech.
The secret chambers of his heart to reach!
Reveal over hopes and fears,
Reveal over smiles and tears.
In your calm of wisdom come and fanned
strength of years!
Whisper that the mountain peak
Must ever dwell alone,
But loudly of the daily quest—
That circles round his throne—
His People's love, whatever loss small him,
That knows him gentle, strong, and true, and
Radiant the glories are
Your dying hands let fall.
But more resplendent far
His crown that bleeds them all—
Holding your conquests and your fame enshrined
In the deep reverence of humankind,
Wherever nations own his mild control,
And names of glory bloom, to thrill the aspiring
soul.

IV.

Neither doubtful nor slow,
But calmly brave and deeply great
Must be the ruler of the State.
On whom the destinies of empire wait,
When the dread Future speaks the word of Fate.
Not in the vanity of youth,
But in the ripeness of his days,
Unmoved by either blame or praise,
Knowing sorrow and knowing truth,
By whom experience schooled,
By clear-eyed duty ruled,
And perfect love of his most royal mate—
Noble and gentle and courteous—
Comes the Prince upon new weal,
Vested with his People's might,
Fervent champion of the right,
Waiting the league of nations to assail
The flagging flag of Freedom, and prevail,
Till all the earth is fair with peace and glorious
with light.

V.

Fates! The holy word is said—
Omen sacred, omen, dread—
In the temple of the dead!
Fates! and in his grandeur leave him,
Trusting over, trusting all!
Let there be no doubt to grieve him,
And no life word to vex his spirit's sacred
thrill!
At the feet of God he stands,
And our hearts are in his hands.

WILLIAM WINTER.

QUESTIONS ANSWERED

[Life rights by mail. No attention paid to anonymous, important or irrelevant queries. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

W. E. Portland, Ore.: Write to Samuel French, West Twenty-second Street, New York.

J. R. New York City: George W. Lohrer never built a theatre in Boston.

ROBERTS: Edythe Robinson is to be the leading woman in One Night in June this season.

B. C. Cleveland, O.: 1. John Barrymore appeared for one season in A Man of the World.

T. E. S. Cleveland, O.: As we have not the text of the play is question we cannot give you the desired information.

R. A. A. Brooklyn: The advertisement you inquire would take four lines and would cost \$1 for each insertion.

C. E. R. Perth, Ill.: Apply to either the Librarian of Congress or to the Registrar of Copyrights, at Washington, D. C., who will look up any title for you for a nominal fee.

G. G. Brooklyn, N. Y.: 1. There are two actresses named Florence Roberts. 2. As the notice at top of this column states, we do not answer any personal questions.

POTMAN, Westwood, Mass.: James K. Hackett will star in The Crisis this season. You can purchase photographs from nearly any professional photographer.

J. W. G. Providence, R. I.: Permission to illustrate a play should be obtained from the publisher, who doubtless will be very glad to grant it.

T. W. F. Baltimore, Md.: John Brownell is still living. He was born in New York in 1843. At the age of twelve he appeared on a stage at the old National Theatre in New York. At the age of twenty-two he played in California. About 1860 to 1865 he began his career as a singer at Plant City, Fla. He has since that period given his time and energies to outdoor readings and recitations.

THE USHER



Mr. Winter's Coronation Ode, which is printed elsewhere in *The Mirror* this week, possesses an interest to the dramatic world from the fact that it was suggested by the poet's friend, Henry Irving, who intended to give a special coronation performance at the London Lyceum and to deliver this poem on the night of June 24.

Sir Henry and Mr. Winter talked over the matter on the day in March that the actor-knight sailed from New York. It was planned that the Ode should be anonymous, in order to avoid the comments of national prejudice and personal animosity.

But their plans were marred by the postponement of the coronation, and before the new date arranged for it the London Lyceum had been closed.

"I wrote the Ode last April," says Mr. Winter. "It expresses English feeling, but I believe that it also expresses the feeling of many Americans: it certainly expresses mine."

Mr. Winter, by the way, in the *Tribune* of Sunday last had an interesting article on Edwin Booth's early career in California. A list of his appearances there is given, and new light is shed upon a period of the tragedian's life that hitherto has been misty.

Edwin Booth arrived in San Francisco with his father and elder brother in July, 1852, and for several months thereafter appeared in support of the elder Booth in "Trisco and various California towns. The following Autumn the elder Booth left Edwin in San Francisco to return East. It was on that journey that he died on board a Mississippi steamer, en route from New Orleans to Cincinnati.

Mr. Winter gives a list of the parts played by Edwin during a four months' engagement the following year, just preceding his first starring tour, which took him East and placed him in the foremost ranks of his contemporaries. That San Francisco experience was a very busy one, and no doubt it was of great value to the young actor.

It must have involved a great amount of work. In the month of April, 1853, for example, Booth played Charles Unit in *Sister Kate*; Dick Duberly, in *The Hair at Law*; Sir Charles Rivers, in *The Trumpeter's Wedding*; Colonel Mannering, in *Guy Mannering*; St. Val, in *A Lesson to Ladies*; Walber, in *Leap Year*; George, in *Green Buses*; Furbond, in *The Yellow Dwarf*; S' William, in *Roebuck*; the King, in *Richard III*; Hamlet; Captain Absolute, in *The Rivals*; and Dombey, in *Dombey and Son*. Compared with the one-week changes of the stock companies of the present day this appearance in thirteen parts in the short space of four weeks causes the modern industry to pale into insignificance.

Mr. Mansfield is nothing if not singular. He announces that in his forthcoming production of *Julius Caesar* he will play both *Caesar* and *Brutus*. In explanation of this he says in an interview:

"It has generally been conceded that *Brutus* is the leading part in the play. If I played that part alone, however, the audience might say that Mr. Mansfield had very little to do in the play, so I am playing *Julius Caesar* as well. In this way I hope to please every one so far as is possible. *Julius Caesar* is a very strong part."

Brutus was a strong enough part for Edwin Booth, E. L. Davenport, and other noted interpreters of the character, but Mr. Mansfield appears to be more exacting. How he is going to enact simultaneously both parts in the assassination scene will remain a mystery until the exhibition is given. It is evident that unless Mr. Mansfield resorts to a "double," or makes lightning-acrobatic changes in the progress of the scene he will meet with some difficulty.

Mr. Mansfield, in the same interview, is reported to have said: "Richard III, I consider quite a brilliant play. I felt that in that I had brought out the play with all of the artistic effect and with a company that supported me well. *Julius Caesar* will be a greater play, I think."

It will be observed that Mr. Mansfield regards the Shakespeare plays as unknown quantities until he has appeared in them.

It is understood that the production of the tragedy will be that which was used in London by Beerholm Tree. If so, Mr. Mansfield should have a very beautiful setting.

The Grand Opera House in Columbus, Ohio, will come to the front again. For some time past it has been playing attractions of the chamber grade, but Messrs. Dickson and Talbot, its managers, have decided upon a radical

change in policy. First-class and medium-priced attractions will appear there this season. The interior has been completely refitted. Indeed, the transformation is so extensive that the Grand to all intents and purposes is a new playhouse.

The experience of Horace B. Fry, the author of *Little Italy*, with a man whom he introduced as a guest at the Union League Club and who succeeded in using his connection to get a number of worthless checks cashed is not altogether unprecedented.

There is a class of men having the aspect of gentlemen who manage to secure entrée to the clubs of this city, obtaining visitors' cards from good-natured members, and who during their brief privilege of admission use it for all sorts of dishonest purposes.

Not long ago a large and impressive man, hailing from Philadelphia and claiming to be a capitalist, was introduced into a club on Fifth Avenue. His stay was picturesque and interesting. Night after night he gave large supper parties in which terrapin, canvas-back ducks and champagne figured generously. After this had gone on for a month and he had rolled up a house account amounting to several hundreds of dollars he was politely requested to settle. Instead of complying he left the club and has not been seen there since.

The House Committee turned to the member who had introduced the Philadelphia boulder for payment, but they discovered that he, too, was in arrears and under suspension. Thousands of dollars are lost in New York clubs annually under circumstances somewhat similar.

Nearly everybody in the profession that has traveled South knows Colonel W. B. Wrenn, who was for more than a quarter of a century connected with the passenger department of various railroads and who for a number of years was traffic manager of the Plant System. When the Plant lines were absorbed the Atlantic Coast Line a few weeks ago Colonel Wrenn gave up his position. He has now made a new connection and one quite far removed from his previous occupation. Colonel Wrenn has been appointed general agent of the New York Life Insurance Company, with headquarters in Brooklyn. His energetic and enterprising methods will no doubt find full scope in this new departure.

It was announced the other day from Kansas City that a Chicago authoress claims that *A Modern Magdalen*, Amelia Bingham's play, is a plagiarism from a work of a similar title which she wrote and submitted for production. With reference to this Emanuel Lederer, agent for German authors, writes to *The Mirror*: "A Modern Magdalen is an original play by Edgar Hoyer and was adapted by Haddon Chambers for the English stage. Plays of similar title existed before Mr. Chambers made his success. On the road in England a melodrama is performed under the same title, and there is an old dramatization of Wilkie Collins' 'New Magdalen' which I hear is to be played under the title of Mr. Chambers' adaptation. Is it not preposterous that every success is doomed to be assailed in this frivolous manner? The original of *A Modern Magdalen* had its first production in Berlin four years ago."

MR. HACKETT'S BOOKINGS.

It has recently appeared that the Theatrical Trust's booking agency has held or booked certain time for James K. Hackett for the coming season, outside of the contracts made through that agency previously to the establishment of the Independent Booking Agency. In connection with this Mr. Hackett makes his position clear in the following letter:

"New York, Aug. 25, 1902.
"To the Editor of *The Dramatic Mirror*:
"Sir.—Will you kindly publish the following statement in order that I may make my position clear regarding the Independent Booking Agency?"

"Before the formation of the Independent Booking Agency—although I had booked a large portion of my time independently—through the syndicate agency I had made and signed contracts for a considerable part of my route prior to and including my engagement at Powers' Theatre in Chicago on Feb. 9. These contracts, of course, will be carefully carried out.

"I wish, however, to state that after my engagement in Powers' Theatre, Chicago, which expires on Feb. 21, I shall be identified exclusively with the Independent Booking Agency, and this situation was thoroughly understood by the syndicate booking house. Consequently any time held for me after Feb. 21 by any agency other than the Independent Booking Agency is absolutely unauthorized.

"I may add that any other attractions which I control at the present time or may control in the future will be from the present date exclusively identified with the Independent Booking Agency.

"Most sincerely,
"JAMES K. HACKETT."

MRS. KENDAL'S DAUGHTER MARRIED.

Ethel Muriel Grinston, daughter of Mr. and Mrs. W. H. Kendal, was married in Philadelphia on Aug. 21 to Frederick M. Leonard, a non-professional. Miss Grinston came to New York about seven years ago and endeavored to gain a place on the American stage. According to her brother, Dornington Kendal, she was prevented by her parents from carrying out her plans, and their influence working against her destroyed her prospects and preyed upon her mind to such an extent that her health broke down. She was obliged to go to a sanitarium, where she remained for several years.

DEATH OF MISS TYREE'S FATHER.

Elizabeth Tyree's father, Samuel Tyree, died yesterday (Monday) at Edgewood, near Providence, R. I. He was eighty-eight years of age, and until a short time before his death had been hale and vigorous, retaining all his mental and physical powers. His death was not unexpected, as he had fallen rapidly during the past few weeks. The funeral will probably take place on Wednesday. Colonel Tyree was prominent in Virginia before and during the Civil War. He owned a large plantation near the border of his State and West Virginia.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 130 W. 47th St., New York.

The regular tea held at the Headquarters last Thursday afternoon was attended by a large gathering of members and their friends. Ida Hamilton and Louise Ewen were in charge, and among those present were the Rev. Walter E. Bentley, Miss Quail, Mrs. M. A. Holbrook, Robert Hamilton, Frances Gallier, the Rev. Francis J. Clay Moran, Mrs. R. R. Place, George Stevens, Mrs. George Quail, H. A. Tubor, Mrs. Hallstrom, and Harry Quail.

The Committee on Constitution and By-Laws of the newly organized New York Chapter has issued its report through the chairman, the Rev. F. J. Clay Moran. Copies have been issued to all officers, requesting suggestions before it is presented for approval at a regular meeting of the Chapter to be held in St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue on Monday evening, Sept. 8, at eight o'clock.

The Rev. J. F. Milbank, Archdeacon and Diocesan Chaplain of the Alliance, at La Crosse, Wis., intends to settle permanently in England, where he has received an appointment through the Archbishop of Canterbury. His sister, Victoria Milbank, of George Alexander's company, is greatly interested in the Actors' Church Union of England, and it is the intention of the Rev. Mr. Milbank to work in its interests and to be transferred from his chaplaincy in the Alliance to a similar position in the English organization. Owing to the resignation of the Rev. R. Heber Newton, D.D., as rector of All Souls' Church, to accept the post of special preacher at Leland Stanford University, Palo Alto, Cal., the General Secretary of the Alliance, the Rev. Walter E. Bentley, will also leave All Souls' parish on Oct. 1 to assume the rectory of the Church of the Holy Sepulchre, Seventy-fourth Street and Park Avenue. It is an interesting coincidence that three years ago last February a meeting was held in this church which resulted finally in the formation of the Alliance. The President of the Actors' Society, F. F. Mackay, by invitation of the Secretary of the Church Association for the Advancement of the Interests of Labor (commonly known as C. I. L.), addressed this organization and was followed by the Rev. Walter E. Bentley, who represented both the Church and the dramatic profession. The ideas promulgated by the speakers resulted in the appointment of a joint committee, comprised of members of C. I. L. and the Actors' Society, with the Rev. Mr. Bentley as chairman, and through the efforts of this committee the Alliance was organized and has attained its wonderful results.

The third annual report of the Alliance is now in press, but it will not be issued until after the annual meeting to be held in October, when the national officers will be elected for the ensuing year.

CORINTHIAN PRODUCED.

Orestes Utah Dean's drama, *Corinthian*, an Aeschylus romance, was produced at the Salt Lake Theatre, Salt Lake City, Utah, on Monday evening, Aug. 11, before an audience that completely filled the playhouse and that received the odd example of dramatic literature with much enthusiasm. The play is founded upon the "Book of Mormon" and relates to the period of early civilization in South America, the action taking place seventy-five years B. C. The playwright has delved deeply into the archives of ancient history for the material of his plot. The settings of the production were elaborate and beautiful, and judged from the viewpoint of the citizens of Utah, the dramatist has compiled an interesting and important historical drama. The cast:

Alma, the High Priest Brigham B. Young
Nephthys, the Chief Justice J. B. Lindsay
Corinthian, son of Alma Joseph Haworth
Shibbel, son of Alma Charles Ray Bowers
Bastet Walter E. St. Clair
Amalek Alfred G. Brown
Joseph Lutz Campore
Lamarck R. Willard
Marlanton Thorold J. Jensen
Senn George Gardner
Sennack Ned Lynch
Bella Miss Magraw

Sennack Thomas Coleman
Koribor James H. Lewis
Nephthys Shirley Dawson
Lamarck H. T. Higgins
Sennack Agnes Lee
Lella Pearl Houts
Sennack Albert Barton
Nephthys Florence Johnston
Sennack Ruth Wynn
Miriam Ida Doe

Manitah Josephine Dredl
Zebu Herr Zogg

The production, that was made possible by the organization of a stock company for that purpose, had been in preparation for many months, and as most of the players are believers in Mormonism, the performance was characterized by much earnestness of endeavor. Joseph Haworth, who was specially engaged to originate the title-role, Agnes Lee as the heroine, Sennack as Isabel, and Thomas Coleman as Sennack, were the most prominent professionals in the cast, and were all favorably received. A large chorus and many superlatives added to the picturesque, color, and atmosphere of the staging, that under James H. Lewis' direction was notably good. *Corinthian* will be sent on the road at the conclusion of the Salt Lake City engagement.

CREATURE.

Creatore and his Italian military band, now playing the roof-garden at the Victoria Theatre nightly, awaken great enthusiasm and prolonged applause. Signor Creatore, from his flowing black locks and sharp Italian features to his delicately formed hands, is a creature of magnetism and musical intensity. With unique gestures and whimsical movements and by talking sotto voce to his men he secures marvelous results. His earnestness electrifies both band and audience. All of the work of Creatore's band shows precision, careful phrasing and perfect tempo. The lighter parts are played with delicacy and finish, while the heavier music reveals brilliancy and remarkable volume. Creatore is established as a New York success. After appearing at the Pittsburgh Exposition he will return to New York immediately for another engagement.

CHAMBERLYN MUCH IMPROVED.

A. H. Chamberlyn, who for several weeks has been in a serious condition from ptomaine poisoning, was removed last Tuesday to the German Hospital, where an operation was performed upon him. Since the operation Mr. Chamberlyn has steadily improved, and at the hospital yesterday his condition was said to be very encouraging to the physicians. Mr. Chamberlyn's illness caused rehearsals of his production of *My Flamingo*, that was to have opened the season at the Victoria Theatre next Monday, to be suspended for a time. It has now been decided that the musical comedy will have its first production in Boston and that Dolly Varden will fill a two weeks' engagement at the Victoria, commencing Sept. 22, after which Creatore and his band, together with vaudeville, will fill the remaining open time.

WHITE GETS "BLOOMING LIZE."

While the legal and wordy warfare continues in progress between Manager Frank Farley and Publisher Witmark over the introduction of "Blossoming Lize" in the *Chaparral*, Manager George R. White has slipped in and secured the road rights to the song, that will be introduced in his coming production of Mam'elle 'Awkine.

PERSONAL



LE MOYNE.—William J. Le Moyne, whose portrait appears at the head of this column, is steadily regaining his health, after having passed through a very severe illness. Mr. Le Moyne has decided to retire from active stage work, as his career of over fifty years of honorable and artistic dramatic achievements justly entitles him to do. While no one will begrudge the veteran actor the rest he has so well earned, his loss from the contemporary drama will be keenly felt, both by playgoers and the hundreds of players with whom he has been associated during these many years. Mr. Le Moyne is deeply interested in Mrs. Le Moyne's forthcoming production of *Among These Present*, which he is materially aiding by his advice upon many details.

STEVENS.—Edwin Stevens, who on Saturday retired from the cast of *A Chinese Honeymoon* at the Casino, has been selected to play the leading role in *The Telephone* when the play has its American production in October. *The Telephone* is a short tragedy that, although peculiar, met with a very favorable reception when presented at Antoine's Theatre in Paris a year ago, and later at Charles Wyndham's Theatre in London, where Mr. Stevens' part was acted by Charles Warner. The play derives its title from its chief incident, the receipt of a telephone message by a man from his wife, describing the entrance into their home of burglars, the slaying of their child and finally the wife's scream, telling of her murder at the robbers' hands.

NETHERSOLE.—Olga Nethersole has concluded her London season and is spending a vacation salmon fishing at Morayshire, N. B.

BARRETT.—Wilson Barrett has recovered from a serious illness in South Africa.

FOX.—Mrs. G. L. Fox (Mattie Temple), the widow of the famous G. L. Fox, has announced her intention of returning to the stage. Mrs. Fox has several farce comedies, the property of her late husband, that have been rearranged for modern production. She will make her reappearance in one of them later in the season.

MACKAY.—F. F. Mackay sailed for Europe Aug. 16 on the *Rhynodan*. He will spend a short vacation abroad, visiting Holland and London.

YOUNG.—Charles W. Young, who has contributed interesting weekly letters to *The Mirror* from Mt. Clemens, Mich., during the Summer, was one of the first of the many actors to make that his Summer abode, moving there twenty-two years ago. Mr. Young has been engaged to support Nellie McHenry in *Miles* this season.

BOUCICAULT.—Aubrey Boucicault has been engaged by W. N. Lawrence to play the role of Paul Chatteris in *Hearts Affaire* at the Bijou Theatre, commencing Sept. 8. Other principals in the cast will be Dorothy Dorr, Arnold Daly, Morton Selten, Kate Lester, Jone Holly and Mrs. Felix Morris. Rehearsals of the play are now in progress.

ANGLIN.—Margaret Anglin closed her engagement with Henry Miller in San Francisco last Saturday and will return to New York to rehearse her role in *The Wilderness*, that will be the Empire Stock company's road offering this season. The tour will commence in Chicago on Sept. 22.

BERNHARDT.—Sarah Bernhardt is to fill a two weeks' engagement at the Royal Theatre, Berlin, in October, after which she will appear in Dresden, Leipzig, Halle and Weimar.

MILLER.—Henry Miller's nose was accidentally broken during a performance of *Camille* at the Columbia Theatre, San Francisco, on Wednesday evening, by a blow from William Courtleigh. Mr. Miller was rendered almost insensible, but recovered sufficiently to appear as usual Thursday night.

LIPMAN.—Clara Lipman, who has been recovering from the dislocation of her shoulder received last June, redislocated it in Philadelphia on Thursday and had to have it reset.

ROBERTS.—Theodore Roberts appeared with Florence Roberts, White Whittles and the Alcazar Stock company in *The Country Girl* in San Francisco last week.

CARVILL.—H. J. Carvill will leave England on Sept. 3 on the *Tesonic* to rejoin R. H. Sothorn for a third season.

PAUL.—Howard Paul, who has been spending the Summer in the White Mountains, returns to England next week on the steamer *Westward* from Philadelphia.

Manhattan Borough

AUDITORIUM (Washington Beach). Sat. Apr. 2, 10-11:30 P. M. Sun. Apr. 3, 11:30 P. M. The House of Wax. Main Street. 1 to 7 class.

MUSIC HALL (Washington Beach). Sat. Apr. 2, 10-11:30 P. M. Sun. Apr. 3, 11:30 P. M. The House of Wax. Main Street. 1 to 7 class.

Week-End to 100 performances.

* Indicates Date of Run Commencement.

Fourteenth Street—Robert Emmet.

Garrick—The New Clown.

New Star—Ken to Man.

Metronolls - The Price of Honor.

Madison Square Japan by Night.

Third Avenue—A Romance of Coon Hollow.

Circle Auditorium - Kallenborn's Orchestra.

LOUIS J. BUCHHEIT



Cheshire, harpist; Jennie Dutton, soprano; Franz Satta, tenor; Catherine Jaggi, pianist, who made a great hit on Wednesday evening; Leopold Winkler, pianist; Joseph Eiler, cornet; Eugene; Melaine Guttman, soprano; Julia Allen, soprano; Zoe Cheshire, harp; Franz Kaltenborn, violin; Lydia Grom, soprano; H. B. Breining, tenor, and Joseph Krovarik, violin.

At Other Playhouses.

THEATRICAL GLEANINGS.—The opera company is singing *Olivette* this week.

ENGAGEMENTS

Pin Reynolds, for At Coney Corners.
Harry Davenport, by Charles Frohman.
Sam Clark and La Blanch Duncan, with Down and Up.
Bowland Hill, for the part of Lieutenant Telfair in *The Heart of Maryland*.
Justin Fosse, as press representative with Walker Whitelade.
Lillian Falco, for *The White Slave*.
Wesley H. Salisbury, to go in advance of *The Fatal Wedding*.
G. Alfred Fox, as musical director with the Fensberg Stock company.
Velma Berrell, a daughter of George R. Berrell, and granddaughter of the late Mrs. M. R. Berrell, has been engaged for Captain Mollie.
Mildred Morris, daughter of the late Felix Morris, will make her stage debut this season with Mrs. Pike.
Harold Russell, by George H. Brummage, to support Mrs. L. McWayne in *Among These Friends*.
Fanny Bloodgood, Mark Price, Eva Byron, Emil Rich, Israel Stevens, and Kate Bernotson, with Al. H. Wilson.
R. R. Stevens, with Nell Burgum.
Anthony De Mottis, Joe Walsh, and August Taylor, with Solomey Kinsley.
Agnes Bruce, for *The Moth and the Flame*.
F. A. Gelvington, with Robert R. Maundell.

THE STOCK COMPANIES.



Photo by Geo. Theodor Studio, New Orleans.

Lucia Moore, pictured above, recently had one of the ambitions of her life gratified, while a member of the Baldwin-Melville Stock company in Buffalo. Miss Moore had long desired to appear as Juliet, and while in that city expressed her wish to a friend, who remarked: "Why don't you leave the lucky properties of your saint Joseph, if you have one?" It so happened that Miss Moore was the possessor of a little portion of the saint, that came from the Church of St. Roch in New Orleans and that had been blessed by a priest. Whether or not Miss Moore involved the aid of the saint is not stated, but in any event Manager Baldwin, soon after this incident, announced his intention of presenting Romeo and Juliet, and selected Miss Moore to enact her chosen character. Miss Moore, who was, of course, delighted, out of gratitude presented her little statue of St. Joseph to the friend who had given her the advice. When the evening of the first performance came Miss Moore's work as Juliet was enthusiastically received, and many were the flowers that were handed her over the footlights. Among these tributes was the little statue, not only of pewter as before, but made beautiful by a heavy coating of gold. Needless to say the statue will never again leave her possession, and will remain, as heretofore, one of her most valued possessions. This season Miss Moore will be a member of the stock company at Memphis, Tenn.

Priestly Morrison was specially engaged to originate the part of Squire Sludge in A Kentucky Feud at Blaney's Theatre, Newark, last week.

Beginning with a matinee Sept. 1 the Henry V. Donnelly Stock company at the Murray Hill Theatre will inaugurate its fifth season with George C. Hamilton's *Misses Nell*.

The Kentucky Feud, a new play by William T. Keogh, manager of the New Star Theatre, and James Carey, author of *The Price of Honor*, was produced at Blaney's Theatre, Newark, last Saturday night. It tells a story of the moonshiners in the Blue Ridge Mountains, and bristles with love, crime, hate and vengeance. The play is looked in the principal cities of the country for a season of thirty-five weeks.

Marion Freeman, during the past three seasons leading man of the Greenwall Stock company at the Grand Opera House, New Orleans, will be the new leading man of the Greenwall American Theatre Stock company this season. Another engagement for the company, not heretofore noted in *The Mirror*, is that of Ralph Cummings, who will again enact the juvenile roles.

Ann Lee Willard will be leading man this season of the new American Theatre Stock company, Chicago, opening Aug. 31.

Harry Wedgwood Nowell has been engaged as leading man of the stock company at the Cape Theatre, Portland, Me., until Sept. 3, when he will return to New York. Mr. Nowell was tendered the engagement while spending one day in this city recently.

Mota Maynard writes that she will remain as leading woman of the Peak's Island Stock company at Portland, Me., until the end of the summer, after which she will be leading woman of Keith's Stock company, Philadelphia, as heretofore announced in *The Mirror*.

Robert Drouet is to play a six weeks' engagement as stock star of Proctor's, Montreal, Stock company.

The Spooner Stock company, supporting Edna May and Cecil Spooner, opened its third season in Brooklyn at the Bijou Theatre yesterday (Monday) with a revival of *Barbara Fritchile*. As usual there were overflowing audiences and much enthusiasm. Edward Remondé has painted large portraits, in oil, of the two stars, that enhance the attractiveness of the lobby. Last week Mrs. Spooner engaged Evelyn Kay as a member of the company for this season. A review of the performance of *Barbara Fritchile* will appear in *The Mirror* next week.

Blaney's Brooklyn Stock company will inaugurate its second season at his Bridge Avenue playhouse on Labor Day with *The Cherry Pickers*.

Marcus Moriarty has been engaged as stage director of Blaney's Newark, N. J., Stock company.

Ruth Lyon has gone to Toledo, Ohio, to rehearse with the Empire Stock company. She spent a delightful vacation at Asbury Park.

Harry Dewey scored a hit as Horace Greenough Dabbin in *A Young Wife* at the Majestic Theatre, Utica, N. Y., last week.

Fred Mower has been engaged for the Bohemian Theatre Stock company in Portland, Ore.

Gray Towler has joined the stock company at Rochester, N. Y.

Marcus Moriarty has been engaged as stage-manager for the stock company at Blaney's Theatre, Newark, this season.

The Portland, Me., Press of Aug. 10 contained a long account of the career of Rodney Brown, who has been stage director of the Gem Theatre Stock company this season.

On Lee Willard has been engaged for the American Stock company, Chicago.

John Hoy has joined Payton's Stock company, Brooklyn.

Minna Phillips signed last week for the stock company at the Grand Opera House, Pittsburgh.

PREMIER PLAYERS RETURN.

The stardom from Europe last week brought an enormous number of business players and managers, as well as others to appear here this season. Frank McKee, manager of Mary Manning; Mr. and Mrs. Leo Dietrichstein, and Mrs. Koller arrived on Tuesday upon the *Kronprinz Wilhelm*. Mr. McKee announced that the new play in which Mary Manning is to appear at the Garrick on Oct. 10 has been completed by Clyde Fitch. Mr. Fitch is described as being considerably improved in health, although by no means a well man as yet. Mr. McKee states that what Mr. Fitch principally needs is complete rest, that he will not allow himself.

Mrs. Gilbert also arrived on Tuesday upon the *Minerstonia*. In spite of her many years the venerable actress is apparently in excellent health. This season she will again support Annie Russell, first in *The Girl and the Judge* and later in *Miles and Men*.

Mr. and Mrs. James K. Hackett (Mary Manning), Mrs. Patrick Campbell and Ferdinand Gottschalk were the arrivals on Wednesday, coming upon the *Osama*. Mr. Hackett's season will commence at the Chestnut Street Theatre, Philadelphia, Sept. 22, with *The Circle*, that will come to Wallack's Thanksgiving week, as previously announced.

Mrs. Campbell was accompanied by that source of many tales, "Finky Panky Poo," about which cause rumors of an attempt at his sudden and unlooked-for demise on the trip over, through the agency of some of the passengers, have already been extensively circulated. Campbell's season of twenty weeks will begin at the Garden Theatre Sept. 15 in *Aunt Jeannie*, a new comedy by E. F. Benson, the author of *Dodo*. This will be followed by Sudermann's *Ein Leben das Leben*, translated by Edith Wharton. During her New York engagement Mrs. Campbell expects to give matinees of *Magda*, *The Second Mrs. Tanqueray*, and possibly of other plays in her familiar repertoire. Her supporting company this season will have as prominent members Vaughan Glavin and John Elster, as well as Miss Hackett, formerly known as Mrs. and Mrs. Kendall; Charles Bryant, R. C. Herr, Albert Howe, Rose Dupree, Ellen Standing, Adelaide Bourne, and Miss Greenlaw. Mrs. Campbell has placed orders for her gowns with Mrs. Robert Osborn, of Mrs. Osborn's Playhouse note.

Friday brought more important arrivals in the persons of Richard Mansfield and Viola Allen, who were passengers on the *Osama*. Mr. Mansfield stated that his opening in Julius Caesar will occur at the Grand Opera House, Chicago, in October. He further made the announcement that he will enact the two parts of Caesar and Brutus in the production. As the characters do not conflict to any appreciable extent this remarkable undertaking is a feasible one. Mr. Mansfield's idea in playing the two roles is that if he played but one the audience would be dissatisfied, neither being very long. The production has been in preparation for several months and Mr. Mansfield hopes to give the finest, from a scenic view point, that the tragedy has ever had. Arthur Forrest has been engaged for Marc Antony, J. W. Denny, a well-known English comedian, for Cassa, and Dorothy Hammond, the star's latest leading woman, will, of course, be the Portia, while Maud Hoffman will be seen as Calpurnia. The scenery and costumes for Julius Caesar were designed by Alma Tadema. Mr. Mansfield will spend the next few weeks at a cottage recently purchased near New London, Conn., where he will study and rehearse. In another column of *The Mirror* Viola Allen's plans for the season are set forth. Miss Allen enjoyed and profited by her vacation immensely. If her reports may be accepted.

The Philadelphia, that arrived on Saturday, had as passengers Jennie Millward, Hilda Spang, Della Patterson, Beatrice Irwin, and Julia L. Strang, of whom the last two have never been in America before. Miss Millward and Miss Spang are to appear in *Therese*, a play by Gipsy and Helen Spang, in which they will play Virginia Harwood and later in *Olympus*. Mr. L. Strang will also have a prominent part in *Therese*. Miss Irwin will be with Daniel Frohman's stock company after this season. Sidney Herbert also returned during the week on the *Olympic*. He will appear in *Therese* as a slip before resuming the role of John Forman in *Shakespeare Holmes* with William Gillette. William Faversham, J. E. Dodson, and Annie Irish were passengers on the *Minerstonia*, which arrived at this port yesterday from London.

SIX 'QUAKES, SAYS BOWLES.

Earthquakes. Six of 'em. Pelee at Port Washington! This was the story with which George Bowles astonished Broadway last week. It was an exclusive story, for not even in Port Washington itself, which is Mr. Bowles' own burg, was anything known of the earthquake until Mr. Bowles had told his thrilling tale. Nevertheless, there were 'quakes—not looking out of the window, there were 'quakes—on the mind you but six of 'em. Mr. Bowles says so, and who will doubt his veracity? Then there is the testimony of Mrs. Bowles and of Mr. and Mrs. Cory, guests at the Bowles cottage. They were all, Mr. Bowles says, very much alive to the miniature Martinique.

As Mr. Bowles tells it, the seismic catastrophe began at precisely twenty-four minutes past nine o'clock. The second shock came at 9:30; the third at 9:45, and the fourth at 10:15. There were two more shocks after that, but Mr. Bowles who had been timing the 'quakes in the interest of science, was too excited to look at his watch.

The entire Bowles household was up and about, pajamas and nightgowns, after the first 'quake. Mrs. Bowles, who was Jessica Duncan before her marriage, was busy wrapping satirists and other breakable things in table covers. Mr. Bowles was stowing a budget of fragile press stories about the *Chaparral* into a suitcase. Terror reigned supreme in the kitchen, and the windows to the sea-stricken population facing from doom. Mr. Bowles was surprised to find the town slumbering peacefully, as in its wont at 10 p.m. He called up his neighbor, Guy Standing, on the 'phone, and told him about it. "Earthquakes?" said Mr. Standing sleepily. "What's the matter with you? Go back to bed and don't wake me up again to tell me any of your nightmares." Mr. Bowles rang out indignantly. The next morning he got no better satisfaction. Nobody else has been the 'quakes. But Mr. Bowles believes they happened for all that, and he is rigging a seismograph to record any future disturbances.

OVER NIAGARA FALLS OPENS.

Over Niagara Falls, a new sensational scenic melodrama by the vicar Joseph Le Brandt, his first production at the Alhambra Theatre, Chicago, on Sunday Aug. 17. Large audiences approve the play throughout the week. Over Niagara Falls has four acts and seven scenes, and is well staged by W. L. Roberts. The cast, a capable one, includes Edward Davis, Mr. MacBarnes, John M. Sullivan, James J. Walla, Gustave Neaville, E. F. Settle, Laurence Dunbar, Tom Hanks, Tom Clifford, John Racini, Louis Reming, Marguerite Kingore, Norma Hyatt, and Mamie Keene. Roland and Clifford are the producers.

HI HENRY'S LUCK.

Hi Henry received a telegram from his gold mine interests in Idaho last Friday reporting the biggest gold find ever known in that State. The ore is said to contain one hundred and fifty to one hundred and ninety-six dollars' worth of gold per ton, and ten tons daily in the average that is being mined. Mr. Henry states that he contemplates presenting the strongest minstrel company obtainable next season, and that the organization will open on Broadway for a two months' run.

CAPTAIN MOLLY.

The rehearsals of Captain Molly, George C. Hamilton's new American comedy with Molly Pitcher as its heroine, are being supervised at the Manhattan Theatre by Mrs. Fitch. The play will be seen for a week at the York Theatre, Buffalo, beginning on Sept. 1, and on Sept. 8 will open at the Manhattan Theatre.

IN SUMMER PLACES.

SEAN COVE.

Recently a party of professional friends were invited by Charles T. Vincent, the playwright, to take a cruise in his schooner rigged sharpie, *Panama*. Starting from "Vincent Villa," Sean Cove, L. I., their destination was the actors' colony at Sag Harbor, a three-day trip along the coast. Toward evening of the first day out a landing was made on the easterly shore of Lloyd's Neck, tents were taken ashore and a camp arranged for the night. Sufficient provisions and water were brought ashore to last until the next day.

After the boat had been safely anchored, about seventy-five yards from the shore, all partook of a hearty supper and turned in. They were aroused a few hours later by an ominous creaking of ropes, the swaying of tree-tops and the roar of a surf where all before had been placid as the brook of *Apartness*. About the time that the campers' nostrils should have been greeted by the aroma of steaming coffee, their ears were assailed by the lamentations of the cook. The water pail had been exploded in the night, and the nearest supply was seventy-five yards away, in a rolling, plunging boat, beyond a raging sea of breakers.

All efforts to launch the yawl were vain. It was turned over before it floated. An attempt was made to swim to the boat with a demijohn, but one after the other the volunteers retreated. Breakfast was attempted with the aid of homeopathic doses of sour milk—and laid aside. One of the party complained of headache. A bottle of bromo seltzer was proffered and mournfully declined with the remark that the bottle gave no directions how to take it without water.

The gale increased in fury as the day wore on. So did the thirst of the party. The neighborhood was scoured in all directions for drinking water without success. A desperate attempt to again launch the yawl failed, and at last, after an effort to launch on soda biscuits and cold hard-boiled eggs was given up in choking silence, an expedition was organized to penetrate the swamps in the direction of Cold Spring Harbor.

Just before dusk the lookout descried two worn and weary figures trudging toward the camp, carrying a pail between them. They had walked six miles through swamps and knee deep in sand, lugging a pail and demijohn of the precious water, fearful that each stumbling step might rob them of the hard-earned spot—only to find upon their arrival that the wind had died away, the sea as smooth as glass, and a group of their grinning comrades holding high revel in the cockpit of the now accessible *Panama*, where distilled water, to say nothing of other distillations, was to be had for the uncorking. It only remains to be added that the expedition did not get to Sag Harbor.

NEW HAVEN, CONN.

Mrs. Roscoe Brunson, nee Sara Conversa, of the Maude Adams company, is entertaining a party of friends at her pretty summer home, Woodmont-on-the-Sound. W. Vernon Summers, who has been at his home in New Haven since July, left last week to rejoin his company. Harry Lacy is still at his Chapel Street residence.

NEWS AND THEATRE.

Sarah Boyd is spending the summer at Glenwood, L. I.

A lawn party was given to Annie Ward Tiffany by Mrs. Gus Williams at Elmsmere Cottage, Yonkers, N. Y., one day recently. Among the other guests were Mrs. Lillian M. Bergen and Geneva Smith.

Marjorie L. Relyea, of the Florodora company, has been spending the summer at her home in Schenectady, N. Y. She left on Aug. 6 for a few weeks' visit at Atlantic City. Miss Relyea has signed with John C. Fisher for his production of *The Silver Slipper*.

Sammie Brown, who has been visiting his parents in Savannah, Ga., returned to New York last week to begin rehearsals with Gus Hill's *Lost in the Desert* company, in which he plays the part of Hank Freety.

Erroll Dunbar is visiting Mr. and Mrs. E. Y. Bachus at their country place, "Oak Nest," at Sag Harbor, N. Y.

Edie Lauer is spending the summer at Ocean View, Va.

Beth Cabell Haley is resting at Mt. Clemens. Genevieve Kane is spending the summer at Asbury Park.

Fritz Adams has been summering in the various Michigan resorts, and has been engaged to originate a part in Katie Bennett's new production, *From East to West*.

Marcia Remondé has joined her parents at Atlantic City, N. J., for a brief vacation.

Stella Gilmore will return to New York next week after a pleasant vacation. Six weeks of her summer were spent camping at Unadilla Rust Camp, Greenwood Lake, N. Y.; a week in Washington, D. C. and two weeks with her mother at Cincinnati, O. She is now at the Windsor, Cape May, N. J., for a week.

Mrs. Anna Randall-Diehl, Mrs. Katherine C. Acherman-Pay and her daughter, Irene Acherman, are at Woodbury, L. I., as guests of a friend.

Constance Kendall and her sister, Agnes Miller, are at Lake Hopatcong, N. J. They have made a number of sketches of the lake, that will be exhibited at their new studio in Brooklyn upon their return. Miss Kendall will go to Paris, France, next winter, to visit her brother, Dr. William Farley.

Frank Karrington entertained a number of professional friends last week at his "Bungalow" at Johnstown, N. Y.

A concert and ball were given at the Grand View Hotel, Mountville, N. Y., on Aug. 9, by Jewish players from the Thalia Theatre, New York, and the Glickman Theatre, Chicago. The performance was given for the benefit of a prominent East Side charity, and the proceeds were \$250. Among those who appeared were Madame Kalinka, Madame Wilensky, Bertha Tansman, Mr. Ginsburg, and Mr. Moskowitz.

Estelle Wentworth, who has been spending the summer in the Maine woods, is now at the Seaton Hotel, Cape May, N. J., where she will remain the rest of her vacation.

Mrs. E. J. Carpenter (Milliecent Evans) is visiting her parents in Northern Minnesota.

Julius Hurlig, of the firm of Hurlig and Seeman, has left the mountains for the seashore, and is stopping at Atlantic City. He will return in about two weeks to sail for Europe, where he will complete negotiations for a London playhouse, it is said, to be opened in the early part of next season.

SAID TO THE MIRROR.

LOUIS MANN: "I am delighted with the new play which has been written for me by Charles F. Nirdlinger. Considerable difficulty was experienced in securing a suitable title, but after much thought it was decided to christen the new comedy *Hoch, the Consul*. The part, I believe, offers me the opportunity of my life. My company this season will be the largest that I have ever had, the production will be quite elaborate, and my manager, Walter D. Tager, has booked an excellent tour that opens in Hartford on Sept. 25. It is practically settled that the play will have an extended run in New York."

HARRY WARD: "Harry Ward's Minstrels, while traveling at a speed of twenty miles an hour in their special coach, were run into by a freight train on the Burlington crossing at Hannibal and their car completely overturned. The coach was badly wrecked and twenty-four out of the twenty-five passengers were injured—six seriously. George Wade was caught under the car and had both legs badly crushed. He will lose the use of the right leg below the knee if amputation is not necessary. The O. & N. Railroad paid nearly \$50,000 in damages for personal injuries of a property and bodily nature, settled with the management for the eight days' loss of time compelled by the accident, rebuilt the private coach, replaced the damaged wardrobe and instruments, and have offered Mr. Wade \$15,000 to settle his claims. He claims \$30,000."

PROFESSIONAL DOINGS.



Photo by Henson, St. Louis, Mo.

Effie Hest, who is pictured above, has recently closed a special engagement with the Columbus Stock company, Chicago. Miss Hest is to be featured the coming season in *At Valley Forge*, and owing to the calling of rehearsals was forced to decline an offer to assume Percy Harwell's role with the stock company in Minneapolis.

William H. Crane in David Harum will open the season at the Criterion Theatre on Sept. 9. His engagement is for two weeks.

Rehearsals are in progress of Mam'elle 'Avants at the Holy Cross Lyceum. Amy Lee, Len Van Dyck, Carolyn M. Huestis, and Gus Bruno have all returned to the city and rapid progress is being made on the production in consequence.

George W. Kingsbury has returned to New York to resume his duties as general manager for Henry W. Savage. His place with the Castle Square Opera company will be filled by John D. Leffingwell. Edward Cook will leave here to-day (Tuesday) for Chicago to manage the Savage production of *The Prince of Pilsen*.

Mason Mitchell left last Saturday on the Lake for Zanzibar, Africa, to assume his duties as United States Consul in that country. Before his departure Mr. Mitchell gave a farewell party at which were present, among others, Sylvia Ashton, Fred G. Ross, Rose Braham, Jennie Barnett, William M. Hale, John Mitchell, and Miss Lawrence.

There is a rumor circulating in London to the effect that Sir Henry Irving will make an extended tour of Australia in 1904.

Ruth Tittell will sail for New York from Naples on Wednesday.

The Town Council of Pesaro, Italy, has decided to remove Pietro Mascagni from the position of director of the Pesaro Musical Conservatory, which was founded by Rossini, because his professional engagements keep him almost constantly abroad. The Minister of Education has been appealed to and the matter will be taken into the courts. Mascagni has announced that if he is deprived of the office he will forsake Italy and take up his residence in America.

The orchestra men of Toronto, backed by the Musical Protective Association, are demanding an increase of pay and various privileges from the local managers of that city. The musicians in theatres where matinees are given daily demand an increase of from \$15 to \$17.50 per week. It is also demanded that the leaders of all theatre orchestras shall select their own men and shall have full control over them. The musicians wish, besides, to regulate the number of men to be employed in each theatre.

The hearing of the application by Mrs. Haverly for a temporary injunction restraining W. E. Nankerville from using the name of Haverly in connection with the minstrel organization presented by him, has been postponed from last Friday to next Wednesday.

By the courtesy of the management of the floating roof-garden on the steamship *Grand Republic*, the musicians, chorus singers and some of the principals of a Chinese Honeymoon enjoyed their tenth regular outing on that vessel last Sunday. There will be only two more outings of the Chinese for this season, the one next Sunday to Long Beach and Pleasant Bay and one on the following Sunday to a place to be selected by vote.

Mrs. Anna Brown, an aged actress, endeavored to commit suicide in Atlantic City last Thursday by swallowing poison. She was taken to a hospital, and it is thought by the physicians there that she may recover.

Charles P. Rice is directing the rehearsal, now in progress in this city, of *New York Day by Day*. Mr. Rice entirely rewrites the play during the summer.

F. W. Vandervoort, Charles W. Lane, and Mr. and Mrs. Al. Trahern (Jennie Lane Hall) attended the opening performance of *Sweet Clover* at Middletown, N. Y., on Friday night, Aug. 22.

Ira J. La Motte having resigned from the management of the Jefferson Theatre, Portland, Me., has accepted an engagement as the manager of the Lafayette Square Theatre, Washington, D. C.

Arthur C. Alston has purchased from Jefferys Lewis the play of *Clotilde*, in which she formerly starred under his management. Mr. Alston contemplates making changes and additions to the manuscript and utilizing it again in the near future.

Sullivan, Harris and Woods have signed contracts with Joe Welch whereby the firm will start him in a new play, to be decided upon later. Mr. Welch is engaged for a term of years.

The London dramatic season opened on Saturday night with a performance of *There's a Man a Ship*, at the Haymarket.

A son was born to Mr. and Mrs. Theodore Lorch in St. Louis on Aug. 19. Since the close of their season with the Noble Brothers Mr. and Mrs. Lorch have been in St. Louis. They will go with Carlton's repertoire company this season. The boy has been named Fritz, after Fritz Boone, of the Holden Brothers company.

Ella Rowan (Mrs. Frank Rowan) is dangerously ill at the home of her mother, in New York, with rheumatism. She contracted the malady while in Texas last Spring with the Columbia Opera company.

Gus Hill is at Atlantic City preparing for the opening of McFadden's *Row of Flats* at Young's Pier this week. The Lilliputians open there next week.

Mr. St. John, of Pansy and St. John, who has been very ill, has recovered his health and the two will join once more and be featured with Alphonse and Gaston, Western, this season.

Joseph Jefferson held his annual fete at Fairmount, Me., on Tuesday, at which members of the Old Colony Club were his guests at a clam-bake. Mr. Jefferson was elected President of the club.

Louis Stange will sail for Europe on the St. Louis, Aug. 26.



THEATRE AND ROOF-GARDENS.

Tony Pastor's.

The week's programme shows McCabe, Rabbin and Mlle. Vera, Silson and Merton, Duffy, Sawtelle and Duffy, the Carter De Haven Trio, the Adams Trio, Belle Stewart, Becker, Wilson and Becker, the Becker Brothers, George and Ethel Wilson, Couteau and De Vos, Al. Cushman, Blavon and Biers, the stereopticon and the vitagraph.

Keith's Union Square.

The bill is headed by Milton and Dolly Nobles, presenting A Blue Grass Widow. Ernest Hogan, The Unbleached American, has second place in the bill. The Three Youngers, Dave Lewis, Anna, Barton and Ashley, Ora and Fern, Annie Dagwell, Paul and Cantwell, Craig and Ardelle, the Kelly Brothers, Radio Furman, the Three Barretts, the biograph and the stereopticon complete the list.

Proctor's Fifty-eighth Street.

The Fifty-eighth Street Theatre opens for the season this week with An Arabian Night. The house has been refitted and furnished throughout. New carpets and draperies and newly upholstered seats change the interior to one of the brightest and most attractive in the city. The stock company selected for the winter will include Frederic Bond, who will enact the leading role in the opening comedy; George Fieren, William Cullington, Walter Willis, Dorothy Lewis, Leslie Lyman, Cecylie Mayer, Lillian Goldsmith, and Florence Gerald. The opening curtain-raiser is a sketch enacted by Louis Brown, Harry Stanley, William Cullington, Helen Dunlop, and Florida Klapsley. The kaleidoscope fills in.

Proctor's Fifth Avenue.

A slice of the Proctor Stock company present Mr. Walker's Ward, in which Charles Bowser is featured. The support engages Charles W. King, Paul McAllister, John Westley, Charles M. Day, James Castle, Helene Salinger, Sadie Hanley, May Vokes, and Margaret Kirker. Forget-Me-Not is the curtain-raiser, being presented by Charles M. Day and James J. Brown. Vaudeville between acts shows Herbert Lloyd, Crawford and Duff, J. Warren Koma, Pauline Saxon, Morris and Hahn, and the kaleidoscope.

Proctor's 125th Street.

Theodore Hamilton leads the Proctor Stock company in last week's Fifth Avenue production of Dora. Herbert Sora, Joseph O'Hara, A. Lav Glavin, Margaret Kemore, and Ivah N. Willis are in the support. Turn Him Out is the curtain-raiser, with Thomas C. Valentine, J. Angus Quinn, A. Lav Glavin, Mary Gardner, and Leotta Hady in the cast. The kaleidoscope entertains between acts.

Proctor's Twenty-third Street.

The bill is headed by Hal Reid's one-act Biblical play, In the Days of King Herod, in which appear Montgomery Irving, Mr. Reid, Frederick Backus, and Bertha Belle Westbrook, along with a large number of supernumeraries. In the list, too, are seen the Ericson Chalmers and company, Fango and Lee, Wolf and Milton, and the Kunkin Trio.

Cherry Blossom Grove.

The musical comedy, The Sweet Girl, is continued. The vaudeville numbers include Lola Ybarri, the Brothers Bard, Little Chip, Gertrude Hoffman, Katherine Nugent, John Ford, and Silvers and Marie.

Hurtig and Scamson's.

This popular Harlem music hall will reopen for the season on Saturday evening with a bill including Lewis McCord and company, the Four Cuttys, Harriet Avery Strakosch, Hedini and Arthur, Monroe, Mack and Lawrence, Smith and Dorette, and Marsh and Bartella.

Floating Roof-Garden.

The Floating Roof Garden on the steamer Grand Republic has begun the last week of its season which, despite the unfavorable weather for out-door entertainment, has been successful. The closing programme includes Nolan and McShane, William Hines, Mlle Brookline, and Jennette, and Bevers.

Paradise Gardens.

The bill continues unchanged and includes Creator's Band, the Three Ch's, Olga von Hatzfeldt, Johnson and Dean, the Fancys, Goodman's cats and dogs, Horace Goldin and Jess Frankel, the Todd Judge Family, Sparrow, the Salvaggi's, Mlle. Valenza, Zimmer, and the La Belle.

THE BURLESQUE HOUSES.

Duway.—The Moonlight Maids, who reopened this house on Saturday, remain as the attraction for the current week.

London.—The season will open on Saturday evening, the Gay Morning Glories doing the entertaining.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Johnson, Davenport and Lorella returned after not such a very long absence and electrified the Pastorians by their faultily executed acrobatic comedy turn. The Football Players and the Farmer. This specialty is assuredly one of the best of its class, and it seems never to show any signs of wearing out. The almost incessant display of humor is all good, honest fun, and the brisk tumbling earns enthusiastic applause. Raymond and Caverly were other returners and provided much merriment in their lively German comedy sketch, modeled closely upon that of the Rogers Brothers, and this by special permission, a little matter that many performers do not always bother to secure. Wolf and Milton contributed their billiard table acrobatics, patterned after Kelly and Aubby, and carried off a goodly share of the honors. Grace La Rue, assisted by Virginia Lee and some musical pichanians, reappeared after a fortnight's absence and repeated their former success in a fetching plantation turn. Ford and Douglas sang and danced with vim and bounce. Schini

did some remarkable trick cycling and juggled expertly while propelling the wily wheel, a combination of difficult feats that was both effective and astonishing. Dan and Dolly Man recorded their accustomed hit in their quaint sketch, Uncle Hank and Mandy Hawkins, which goes especially well at Pastor's and is a tried and true favorite of the clientele. Cogan and Bacon introduced some enjoyable comedy business and a clever exhibition of rickless and wonderful roller skating. Bailey and Vokes were particularly popular in their pleasing skit, Married in haste, which affords opportunity for George Bailey to exploit an assortment of his highly original facetiousness. Edith W. Richard did an excellent musical act, and the other attractions were Mr. and Mrs.

means of real comedy interpretation. Ethel Mitchell, "the Lady Graciosa of Vaudeville," ran her usual triumph to excellent singing and bits of quiet humor. Miss Mitchell is one of the most charming of entertainers and she is a leading favorite down at Keith's. Whelan and Otto had a good German comedy sketch in which they proved themselves to be capital performers endowed with a generous supply of new material. Monroe and Sinclair offered a most specialty. Sade Fisher sang admirably with a fine baritone voice, and Edward and Lillian, the Comedy Trio, John H. W. Byrne, the stereopticon and the biograph were likewise in evidence.

PROCTOR'S TWENTY-THIRD STREET.—The bill last week was headed by Ida Melville and company in the new sketch, The Hopkins' Heir. To say that the sketch made good in putting it mildly, and although commentators are generally effusive it can be safely said that Ida Melville has an act that is at least the equal of that of her sister, Rose. Miss Melville plays three different parts, each of them being totally distinct. The first is that of Gladys Hopkins, an old woman character bit, that she does excellently. In an incomprehensibly short space of time Miss Melville changes to a young and pretty "city girl" in a fastidiously still, and soon afterward she comes on as the familiar character of the Hopkins, or, as she calls it, the Hopkins' sister. The other characters in the sketch are Simon Hopkins, who is the husband, father and uncle of Miss Melville in turn. Charles Crosby played this part most capably. The last person in the act is Ananias Edison, a lightning rod agent. This role was played by William Monroe, who made an excellent drummer. The comedy was good; an old well into which his falls at the finale of the act added to the far-lime appearance of the whole. Nolan and McShane in their Irish sketch amused the audience greatly. Frank and Ida Williams were enjoyable in their comedy act. The Lucades did some extremely clever stunts in the balancing line and won a great hit. Kennedy and James made good with their sketch. Carver and Follick were amusing in a song and dance act. Their jokes and business were highly enjoyed. Miller and Kroetz, black-face singers and dancers, pleased; the

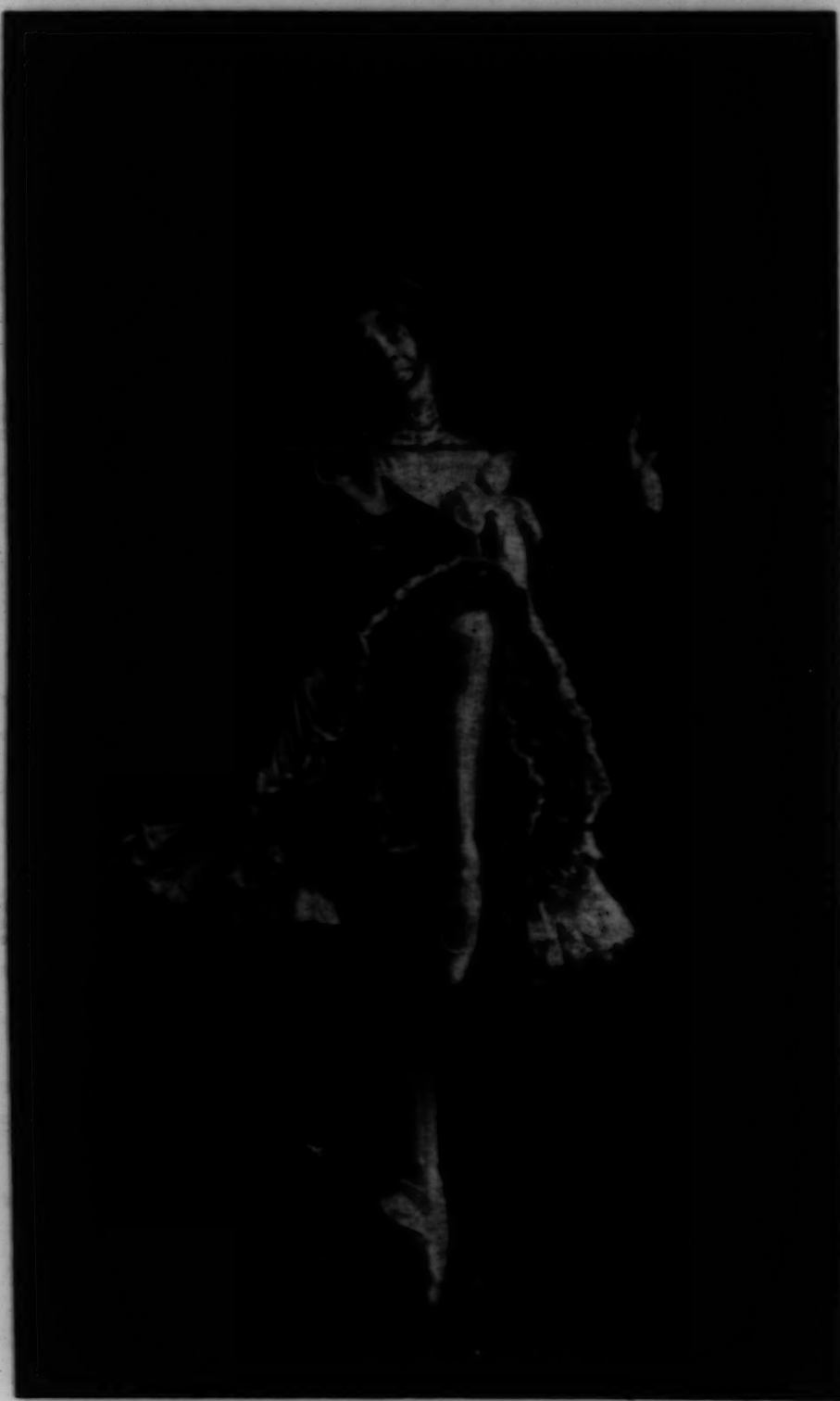


Photo by Bushnell, San Francisco.

AGNES MAHR

Agnes Mahr returned to New York last week after a year's absence, during which time she filled a highly successful engagement with Lee and Mlle's World's Entertainers in Melbourne, Sydney, Adelaide and Brisbane, besides accomplishing a prosperous tour of New Zealand, and making a hit in Honolulu. Her last engagement in this city was with Broadway to Tokyo, at the

Jimmy Lee, Loro and Abaco, Sabine and Mulaney, the stereopticon and the vitagraph. Good attendance.

KATH'S UNION SQUARE.—Another notable bill drew large audiences and sent every one away in good humor. Al. Sheen and Charles T. Warren capped the card in their ludicrous travesty, Quo Vadis 'poids Down, which caught on as strongly as ever and kept the Keithites in screams of laughter. One of the funniest acts in vaudeville, this number is a hard proposition to have in the same bill with any turn, and yet Tom Lewis and Sam J. Ryan had no trouble in equaling its record with their hilarious skit, The Two Actors, at which any one can roar time after time. Mr. Lewis' black-face absurdities and Mr. Ryan's ponderous comedy were hugely enjoyed and augur well for the success of their approaching starring tour in The Major and the Judge. Masau and Masett presented their clever acrobatics with their familiar prosperity and were received with much favor. So were the Sander Trio in an astonishing specialty on the flying rings that embodied many new and truly remarkable feats. The Nichols Sisters were greatly liked for real Southern darky impersonations and songs. An especial hit was that of Whistling Tom Brown, whose melodious whistling and clever imitations were hailed with great joy. He has decidedly improved his act since it was last seen here, and it now runs very rapidly and smoothly besides affording many laughs by

Richard Brothers, gymnasts, did some clever tumbling; May Alpine sang some excellent lyrics; Weston and De Vaux won applause with their musical act. Others on the bill were Allen and Delmain, character comedy sketch, and the Masseu, jugglers. The kaleidoscope showed some new pictures. Good business.

PROCTOR'S FIFTH AVENUE.—A section of the Proctor Stock company entertained large audiences with a revival of Dora, the familiar comedy drama by Charles Reade, founded upon Tennyson's poem. Theodore Hamilton, specially engaged to play Farmer Allen, was well suited to the part, and gave an excellent performance. John Westley, as William Allen, his son, was also especially commendable. Paul McAllister as Duke Bloomfield and Master George Clark as Willie, deserve credit for their free and natural way of acting. Meryl Hope, as Dora Allen, impersonated a young country girl with grace and felicity. Chief house, however, went to Ivah N. Willis, who played Mary, wife of William Allen. Miss Willis is a most natural actress and her calm, self-possession in the difficult part was for her rounds of deserved applause. Turn Him Out was the curtain-raiser, and kept the audience in constant laughter. Of the vaudeville folk, the Sander Brothers received the most applause, their playing of different musical instruments being remarkably clever. Paul Hall's recitations were entertaining, and Frederick Dunworth's card manipulating and miscellaneous

A CLEVER DANCER AND FLAYER.



Mattie Honey has returned to vaudeville and is appearing with Clayton Kennedy in a novel comedy sketch which serves as an excellent vehicle to introduce their original specialties. Mr. Kennedy's dancing and piano playing, combined with Miss Honey's hereditary talent in the same direction, have made for them an established success. They are soon to produce a new act of Mr. Kennedy's and are booked solid for one year under direction of Lowell Mason. Later they will be featured in a farce comedy.

one hyperdrama also pleased. Cornelia and Melrose, Radio Furman, and Young were others in the bill. The kaleidoscope had some humorous pictures that provoked laughter.

CURRAN BLOSSOM GROVE.—A musical comedy in three scenes, entitled The Sweet Girl, book by Sydney Rossford, music by A. Baldwin Stone and others, was presented for the first time on Aug. 18 before a large audience. It was an amusing, rambling arrangement with a singularly trivial libretto and only one or two songs that were more than commonplace. The plot concerned the case of Madge, niece of one Bernard Bumbickia. She was called the Sweet Girl, and sundry men made love to her. Arthur Gordon was the lucky one and among the rest was Percy Vanderventer, a chappie, who bribed a brace of comedy models, Damsy Flynn and Becky Botta, to assist him in eloping with Madge. They plan that she shall meet him somewhere at an appointed hour and then Damsy, disguised in feminine attire, keeps the appointment while Madge pairs off with Arthur. The chagrined Percy sings a song about "Trouble," and that is about all. The stage-card—once more a most unalike thing—read "Intermission" throughout the program of the comedy, and this word rather ludicrously described the occasion, which was chiefly notable for the manifestations of doubtful taste and the unhappy stage-management. The best work by all odds was that of Edgar Atchison-ly as the chappie, and his acting and singing were both capital. He is a magnetic artist, who can wear good clothes as if they belonged to him and whose vocalization is thoroughly admirable. Frank Deane struggled against overwhelming obstacles as Damsy and was seldom successful, which comment applies also to the luck of May Vokes. Madge Alice Kelly was a truly formidable sweet girl and made nothing out of nothing. Sydney Deane sang and looked well as Arthur. Leon Kohlmar and Roland Carter were acceptable in character roles, Lionel Lawrence obviously coached the chorus while on the stage, and Gertrude Hoffman sang creditably. The chorus were some more or less impossible costumes, and there was a tenuous male sextette. The Sweet Girl is not apt to make any extraordinary impress upon the annals of the drama nor to contribute extensively to the gaiety of nations. Lola Ybarri, who had been announced to offer her new dancing specialty, was not quite prepared to do so and accordingly did not appear. George Reno, of Reno and Richards, did an acrobatic comedy turn of his own, owing to the illness of his partner. Wormwood's dogs and monkeys showed a few new tricks to excellent purpose. The Brothers Bard held over in their fine gymnastic specialty, and the others were Clifford and Harvard, John Ford, Joyce and Wilson, and Little Chip and Gertrude Hoffman.

PARADISE GARDENS.—The principal newcomer were the Todd Judge Family, who scored once more in the fine acrobatic turn and exhibition of phenomenal muscular development which they showed at the same resort last Summer. Several novel stunts enlivened the act, which was most cordially applauded. The Salvaggi danced in hurricane fashion. Crestore and his Italian military band continued to please hugely and to discourse sweet music in masterly manner. Others, all holding over, were Johnson and Dean, the Three Ch's, Olga von Hatzfeldt, Horace Goldin and Jess Frankel, Mlle. Valenza, the Sancheta, the La Belle, Sparrow, Simmer, and Goodman's cats and dogs. Big business.

FLOATING ROOF-GARDEN.—The entertainment on the steamer Grand Republic continued to attract large patronage in spite of the cool evenings when overcoats and wraps were very comfortable down the bay. Frances Curran headed the programme and scored in excellent singing. Others on the list were Harry B. Lester, Nolan and McShane, and Seymour and Seymour. The present is the last week of the season of this popular aquatic vaudeville enterprise.

PROCTOR'S 125TH STREET.—A Parisian Romance was enacted by practically the same cast of players from the Proctor Stock company seen a week earlier at the Fifth Avenue, and Addison Pitt was again well received in his impersonation of Baron Chervial. Margaret Pitt, Florence Reed and the rest lent this assistance. George Lillard and the kaleidoscope had the vaudeville end of the bill. Large audiences.

The Burlesque Houses.

Duway.—The Moonlight Maids were seen for the first time here on Saturday evening, when they reopened this theatre for the season. There was a crowded house and every one present was immensely pleased with the entertainment as well as with the many improvements that had been made in the Duway during the Summer. A burlesque, A Day and a Night, in two scenes, began and ended the programme, while an excellent olio betweenwhiles contained Williams and Adams, Tom Hanlon, Campbell and Dore, Fields and Littlefield, Frey and Allen, Georgia O'Haney, Fields and Evans, and Ed Clements. A large, well-trained chorus, prettily costumed, was also in evidence. The same bill continues this week.

CHICAGO'S NEW BURLESQUE HOUSE.

Chicago's new burlesque theatre, to be modeled upon Weber and Fields', located at 117 Madison Street, probably will be ready for opening in October. The managers are reported to be making all kinds of big offers to representative comedians and actresses. George Fitchett will be the manager and for the opening production Addison Burkhardt will write the libretto and Raymond Hubbell the music. An uncommonly comely chorus is contemplated.

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VAUDEVILLE DEBUT OF HENRY KEANE AND HIS COMPANY

In WILMER and VINCENT'S Farce,

A THIEF OF THE NIGHT

*The most artistic and laughable one-act
Play ever seen on the Vaudeville stage.*

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OR

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Orpheum, Utica, N. Y.

"NOTHING LIKE IT HAS BEEN SEEN IN VAUDEVILLE."—San Francisco Examiner.

Gertrude MANSFIELD & Caryl WILBUR

The Greatest of their Successes, by the late Geo. H. Emerick

"61 PROSPECT STREET"

"WHEN THE VAUDEVILLES PRESENT SUCH ATTRACTIONS THEY BECOME EDUCATORS."—Geo. P. Goodale.

HOITY-TOITY!!! TOM LEWIS AND SAM J. RYAN

IMPORTANT NOTICE.

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THE MAGNIFICENT \$25,000 PRODUCTION

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Address all communications pertaining to the above to THE WITMARK MUSIC LIBRARY,
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JAMES J. MORTON

Week of Sept. 1, Columbia Theatre, St. Louis, Mo.

P. S.—Often you move a man to gratitude by putting a meal into him—and as soon as it reaches his blood he uses his new strength to kick you.

P. S. again.—No, I am not on the Police Force. If this arrests your attention, copy the idea.

BERT HOWARD AND LEONA BLAND

Time rapidly filling for the season. Very few weeks open. Sept. 29 and time in November and December open. Address for time to

JO PAIGE SMITH, 324 St. James Building.

Personal address—Cheesman State Bank, Cheesman, Mich., for the next two weeks

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EDDIE GIRARD and JESSIE GARDNER

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HAL DAVIS and INEZ MACAULEY

Secretly presenting "THE UNEXPECTED," by Edmund Dwyer.

It is really clever in conception and execution.—St. Louis Globe Democrat.
Davis and Macauley are both better than the ordinary run of Vaudeville actors in sketches, and the players met with heavy applause.—St. Louis Star.
Davis and Macauley have an amusing sketch in "The Unexpected" which is quite clever in situation and execution.—St. Louis Post-Dispatch.
"The Unexpected" is one of the best little plays that has been presented to Vaudeville patrons this season.—St. Louis Globe Democrat.

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In Will H. Crane's Rollicking Laugh Production.

THE NEW COACHMAN.

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(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HIT IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Grace Hummel and Co. in Van. Horwitz's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An Amazing Duke, Mack and Elmer in The New Minister, Baber and Lyons in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilner, 45 W. 25th St., N. Y.

DEATH OF BESSIE BONDHILL.



Bessie Bondhill died on Aug. 21 at Porton, England, after a long illness. During which her death had been reported more than once.

Born in England about forty-five years ago, she made her professional debut as a child in that country, but came to this side in 1891 under the management of Tony Pastor and made a notable success in vaudeville. Her extreme cleverness, her intelligence and daintiness of manner, supplemented by rare grace of beauty, won instant recognition. Pastor's Theatre in this city was packed for 300 consecutive performances and her magnetic presence was the cause of it. So it was throughout the land, and Miss Bondhill did not make her country her home. After a brief absence in England she returned in 1898 to star, under management of J. J. Russell, in a play called Playmates, the company including Ward and Vokes, and Bessie and West. She married William Bondhill, and their three children, John, Marion and Lena, are members of the Bondhill family. The two girls adopted the stage names Lena Hillson and Bessie Gray. Her success here in musical comedy, burlesque and vaudeville continued practically unchanged by any one, and her last engagement began at Hyde and Beckman's Theatre, Brooklyn, on Nov. 20, 1900.

She had purchased a country place, Deer Hill Farm, at Sayville, N. Y., and there she had wished to pass the last days of her life. But when a recent visit to her old home in England a cancer developed and she was removed to a hospital where all available surgical skill was used to save her life. When the inevitable became known her son, John Bondhill, and his brother, Lillian C. Rogers, daughter of Mr. and Mrs. E. F. Bondhill, of Sayville, went to England and were married at her bedside.

Bessie Bondhill designed and made all her own costumes, and as an impromptu speaker ranked second to none in England. She had a command of the English language, and she was removed to a hospital where all available surgical skill was used to save her life. When the inevitable became known her son, John Bondhill, and his brother, Lillian C. Rogers, daughter of Mr. and Mrs. E. F. Bondhill, of Sayville, went to England and were married at her bedside.

FREE SONG ACTS IN THEATRES.

"The Independent" writes: Some time ago the music publisher published an article on the music trades when they were distributed to other than professionals. This article met with the approval of the publishing fraternity, and the music publisher, in return, proposed to discuss another subject that we do not expect to meet the approval of the publishers, but we do expect that it will meet the approval of all vaudeville performers, except that class of professional who are blind to the interests of the profession at large and who consequently are blind to their own best interests. Some days ago a manager for one of the largest vaudeville syndicates, one controlling several theatres in New York and several more in other cities, said to the writer in speaking of his article in particular: "We don't have to pay for such acts any more. We have five different music publishers who furnish us those acts free, without money and without price."

"Who are the performers? Are they recognized people? Can they sing?" asked the writer. "Well, after a fashion," he replied. "I never heard of them before. They are probably clerks in the music house or club performers who work very cheap, and I have more of them get little and some nothing but glory for their work."

That told the tale. That very week a team was singing with picture accompaniment in this man's theatre, singing only the publications of a certain publishing house. It is safe to say that they received no salary directly from the theatre, but indirectly from the music publisher through the theatre. What they received was \$35 for two people, three performances a day in spite of the fact that the manager himself, seated in his box at this time and pronounced them quite the worst he had seen, they are going the full rounds of this circuit singing the songs of this particular publishing house. Competent performers meanwhile are standing on the street corners with a look of despair at their inability to get work. These same performers are largely responsible themselves for the state of affairs. They know that the music publishers are putting their salaries in the theatre to perform for nothing and that they are encouraging the thing more and more every day. When they do get work in a theatre or elsewhere they sing the publications of these same publishers.

And now, performers, let me remind you that the theatre cannot get along without you. They may get along without individuals, but as a community they have got to have you. And you cannot get along without work, and the music publishers know this just as well as you do. But you can get along without using the publications of publishers who put free acts in the theatre. You can get your fair share against any music publisher allowing any attacks of his establishment to appear in public as a performer. You can furnish professional copies to the waste

basket, and when you get to this you will teach the publisher a lesson he will not forget. You have the remedy in your own hands.

VAUDEVILLE JOTTINGS.

Mark and Kitty Short have secured a hit with the Dilemma in New Bedford, now at, A High Ball—That's All.

Whelan and Otto, having completed a successful tour of the South coast, have signed with Harry Bondhill for the season.

Tom Lewis and Sam J. Ryan are playing their first vaudeville engagements before beginning on Oct. 1 the season for the coming year in the States and the South. The tour will open on Oct. 27 under the management of Harry and Thomas.

Malley Brothers and Bonds were re-engaged for a second week after their first performance at Inglewood Park, Los Angeles, on Aug. 17.

While visiting at Trenton, Pa., recently, Duke Williams, formerly of the Dilemma, was returned to the side of the stage by Harry Bondhill. But for Mr. Williams' strength both would have been swept away by the tide.

Harold Dupont and Emmett Sharkey have been appearing at the Dilemma, now at, A High Ball—That's All, which begins in St. Louis on Sept. 1.

Galotti's trained orchestra are rehearsing at Sunnyside Park, Chicago, under direction of Charles Galotti. Galotti's musical company are playing a successful tour of the States.

Bob and Ben McElroy have closed a successful tour of the States and will return to play in the Northwestern States, the towns that they contained two seasons ago. Mr. McElroy writes that there is a good field for small acts in the States where, in fact, they have the best of the best, and don't know where to spend it.

Charles Jenkins has secured his business relations with Harry K. Ingram in a vaudeville billed double act and is managing the musical quartette with William Bondhill and the Dilemma.

Henry B. Brown, formerly of Jenkins and Ingram, has completed a tour with Charles Smith, Jr., in a vaudeville billed double act.

Charles Smith, Jr., who has been on lecture tours with Governor Bob Taylor of Tennessee, rounded the tour of his tour to his last night during a tour of the States.

Marshall reports a very satisfactory season in the States. He has been a feature on every bill to which he has appeared and is now booked into the States in the coming vaudeville season. He will produce a new vaudeville act early in January with two people.

George W. Thomas, of the Duke Quartette, has bought a piece of land near New Bedford, Mass., and intends to build a summer cottage there.

Charles Bonds and Arthur Bondhill have made a hit at Westfield, Mass., by their clever imitations of Alphonse and Gaston, which they are doing to advantage on every bill.

Three hundred telephone calls will be entertained on the "Grand Republic" during the season this (vaudeville) evening.

Managing Director T. Ernest Feltz, of the Palace Theatre, London, arrived in New York last week in quest of American talent.

Robert J. Feltz, purchased Governor's Theatre, Atlantic City, and intends to add a hotel and restaurant to the property.

Manager Charles Norton, of the Palace Theatre, London, celebrated his eighty-third birthday on Aug. 15.

Kathryn Coleman played a special engagement at the Palace Theatre, New York, and proved the best work in the history of the theatre. She was a favorite in the States and her performance was a success.

Wicks and McDougall closed their season on June 15 at the Palace Theatre, New York. Having played for the first time in the States, they were a success.

Joe and Charley played a month at the Park Hotel, New York, where they were a success. They were a favorite in the States and their performance was a success.

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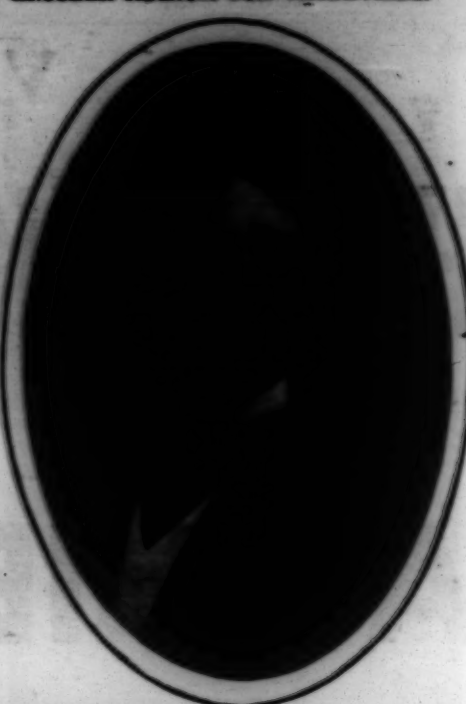


Photo by C. E. Hayes & Co., Detroit.

Above is a good portrait of Henry Kenna, who is about to make his debut in vaudeville under the management of William and Vincent in their latest and brightest sketch, A Tale of the Night. Mr. Kenna has appeared in many prominent productions; among his best known characters being Sir Richard Curzon in *Seeing the Wind*, Byron in *Miss Francis of Yale*, Captain Lorette in *Under the Red Robe*, John Harper in *The Village Postmaster*, David in *Way Down East*, Jack in *A Lion's Heart*, and Pauline in *The Rivals*, with Joseph Jefferson.

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Larkin-Daniel Trio—Bacon Park, Webster, Mass., 25-30.

Lynch and Jewell—West End Heights, St. Louis, 24-30.

McClure, Hobbins and Mills—Vera-Pastor's, N. Y., 25-30.

McConnell Sisters—O. H. Chicago, 25-30.

McDonald—Springfield Park, London, Oct. 25-30.

McGowan and McGowan—Rockaway Beach, N. Y., 25-30.

McKee, Four—Columbia, St. Louis, 25-30.

McKee and Jones—Kenna's, Baltimore, Md., 25-30.

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